

Vol. XXXIII. No. 2

Price, 25 Cents

# *The ~ ~ ~ May* **Inland Printer**





## Henry Lindenmeyr & Sons

### DE LUXE COVERS

*A New Line of  
six rich colors.*

The latest addition to our stock, comprising the best and largest assortment of paper of every description.

PROMPT SHIPMENTS.

## Paper Warehouses

32 to 36 Bleeker Street  
20 Beekman Street  
New York

### "BEST VALUE PAPER"

An assortment of very attractive  
lines in standard qualities

## WRITINGS LINENS and BONDS

Stocked in all regular sizes and  
weights for prompt shipment

PRICES CONVINCINGLY LOW

UNION CARD & CO.  
27 Beekman Street New York

C. B. PARSONS, Treas.  
T. HENRY SPENCER, Asst. Treas.

## Valley Paper Co.

Manufacturers of  
Chemically Pure  
PHOTOGRAPHIC PAPER  
For Platinum Printing, Bromide Printing,  
Solar Printing.  
Holyoke, Mass., U. S. A.

- "Valley Paper Co. No. 1 Bond 1904"  
No. 1 Bond Regular Lin.
- "Commercial Bond 1904"  
One-half Regular Lin.
- "Valley Library Linen"  
For High-grade Papereries
- "Valley Paper Co. Linen Ledger 1904"  
A Strictly No. 1 Ledger
- "Commercial Linen Ledger"  
Lead all the No. 1 Ledgers
- "Our Ledger"
- "French Linen," wove and laid  
Cream Laid Linen and White Wove Bond  
The Foremost of No. 1 Linens
- "Old English Linen and Bond"  
Standard for Fine Commercial Work
- "Congress Linen and Bond"  
The best low-priced Linen and Bond made
- "Old Valley Mills 1904"  
Extra-superfine
- "Valley Paper Co. Superfine"  
As good as the best  
Extra-fine quality
- "Valley Forge" Flats

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND  
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

Selling Agents for Chicago:

WROE & BIGELOW, 1106-7 Menadnock Bldg.

SEND FOR OUR NEW BOOK OF  
Samples of Specialties in

## COVER PAPERS

Sea Wave, Centurion and Repousse

Made in three styles, in twenty-four colors, in 21 x 31,  
60 and 90 lb. These papers are made only by ourselves  
and show very attractive two-color effects, making them  
unique for Advertising Announcements, Booklet Covers,  
Fancy Stationery and similar uses.

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS  
In fifteen colors, 21 x 31, 60 and 90 lb.

ONION SKIN BOND  
In Folio, Royal and Double Cap

HALF-TONE WRITING  
In 17 x 22, 18 x 22 and 17 x 28

## Keith Paper Co.

TURNERS FALLS • MASSACHUSETTS



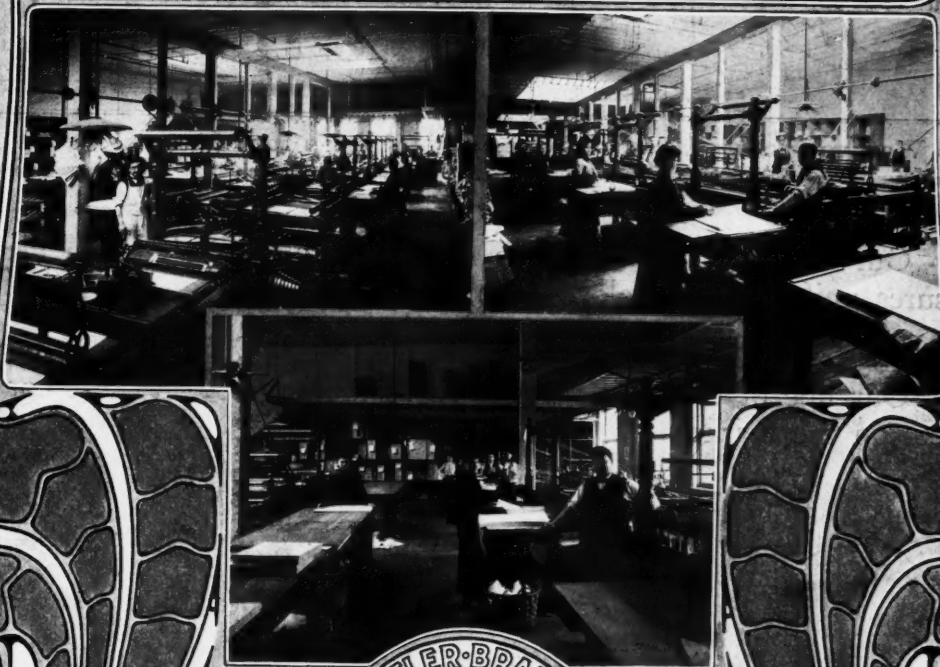








# RULED HEADINGS



OUR RULING ROOM  
The most complete in the West

J.W. BUTLER PAPER COMPANY  
CHICAGO



# GOES

**Calendar 1905 Pads  
Stock Certificates  
Bond Blanks  
Diploma Blanks**

We are the *originators* of these specialties for printers' use.

Our **Calendar Pads** are *Lithographed* (not printed), which insures uniformity of color and margin.

We have 38 styles and sizes. Samples for 1905 now ready.

Our line of blanks is recognized as the largest and most complete on the market.

**100 styles Stock Certificates**

**47 " Bond Blanks**

**10 " Diplomas**

**4 " Check Blanks**

*Samples and prices on application.*

**Lithographers**, whose facilities are limited, will find it to their advantage to have us execute their large orders for color and commercial work.

We run *eighteen* lithograph presses, sizes 17 x 22 to 44 x 64 inches (your imprint on your orders).

Trade work is one of our specialties.

**GOES LITHOGRAPHING COMPANY**

Sixty-First and Clark Streets

**CHICAGO**



# THE AULT & WIBORG CO.

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Makers of Letterpress, Steelplate,  
Copperplate and Lithographic

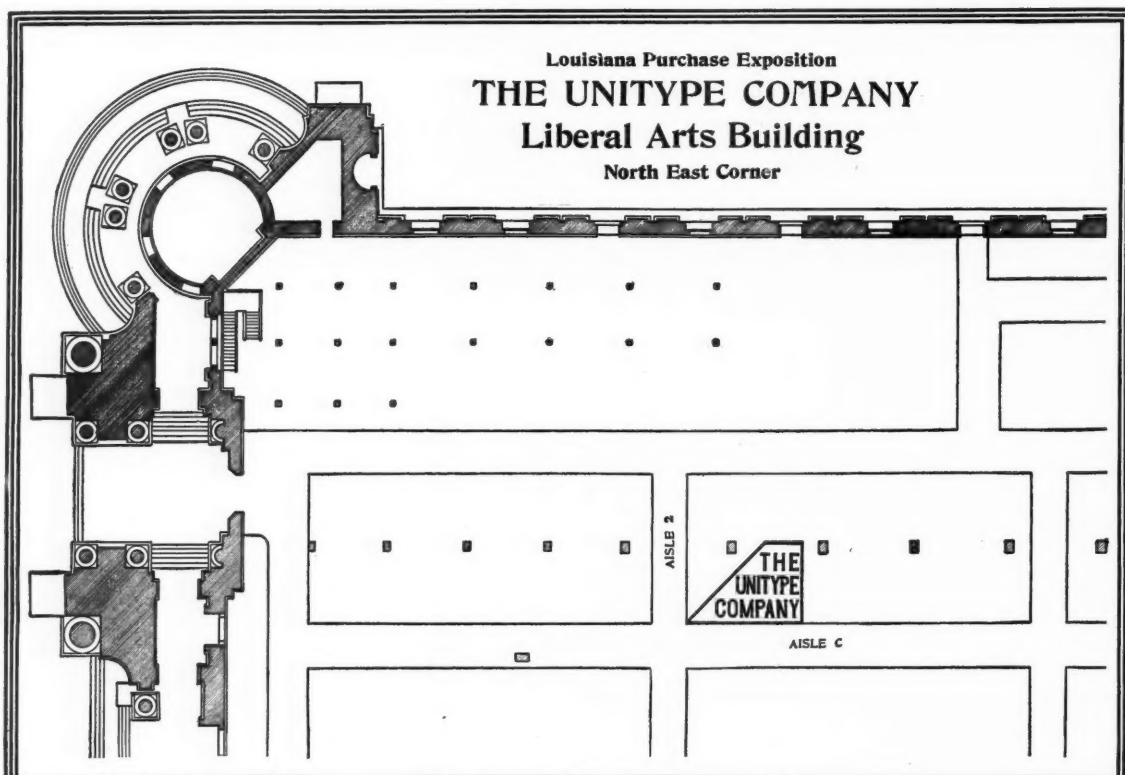
## Inks

Dry Colors, Varnishes, Oils and Dryers.  
Importers of Lithographic Stones,  
Supplies and Bronzes.

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CINCINNATI, NEW YORK, CHICAGO  
ST. LOUIS, TORONTO, LONDON



**Y**OU ARE CORDIALLY INVITED to visit our exhibit and see the simplest, most economical and most efficient type-setting machine ever built.

## The Simplex

### ONE-MAN TYPE SETTER

MAKE THE EXHIBIT YOUR HEADQUARTERS, have your mail and telegrams sent in our care, and let us be as helpful to you as possible.

INSTALL A SIMPLEX of your own before you go, and things will go better in your absence. Our terms are very easy.

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THE UNITYPE COMPANY  
148-156 SANDS ST., BROOKLYN, N. Y.

200 Monroe Street, CHICAGO

410 Sansome St., SAN FRANCISCO



# Old Hampshire Bond

MAY 1, 1904

## THE SELLING AGENTS

In the United States

### FOR PAPER & ENVELOPES

#### IN THE EAST

NEW YORK . . . . .	Paul E. Vernon
PHILADELPHIA . . . . .	I. N. Megargee & Co.
BOSTON . . . . .	A. Storrs & Bement Co.
BUFFALO . . . . .	The Courier Co.
CINCINNATI . . . . .	Cincinnati Cordage & Paper Co.
CLEVELAND . . . . .	Union Paper & Twine Co.
COLUMBUS . . . . .	The Central Ohio Paper Co.
DETROIT . . . . .	Detroit Paper Co.
HARRISBURG . . . . .	Johnston & Co.
PITTSBURG . . . . .	W. W. McBride Paper Co.
READING . . . . .	M. J. Earl
ROCHESTER . . . . .	Alling & Cory
SCRANTON . . . . .	Megargee Bros.
SYRACUSE . . . . .	J. & F. B. Garrett
TROY . . . . .	Troy Paper Co.

#### IN THE WEST

CHICAGO . . . . .	Bradner Smith & Co.
ST. LOUIS . . . . .	Graham Paper Co.
DENVER . . . . .	Carter, Rice & Co.
DES MOINES . . . . .	Western Newspaper Union
DULUTH . . . . .	Zenith Paper Co.
INDIANAPOLIS . . . . .	Crescent Paper Co.
KANSAS CITY . . . . .	Kansas City Paper House
MILWAUKEE . . . . .	Standard Paper Co.
MINNEAPOLIS . . . . .	John Leslie Paper Co.
OMAHA . . . . .	Western Paper Co.
ST. PAUL . . . . .	F. G. Leslie Co.
SALT LAKE . . . . .	Western Newspaper Union

#### IN THE SOUTH

BALTIMORE . . . . .	McDonald & Fisher
WASHINGTON . . . . .	R. P. Andrews & Co., Inc.
RICHMOND . . . . .	Richmond Paper Mfg. Co.
LOUISVILLE . . . . .	Louisville Paper Co.
NEW ORLEANS . . . . .	E. C. Palmer & Co.
ATLANTA . . . . .	The S. P. Richards Co.
DALLAS . . . . .	A. G. Elliot Paper Co.

#### ON THE PACIFIC COAST

SAN FRANCISCO . . . . .	Blake, Moffitt & Towne
LOS ANGELES . . . . .	Blake, Moffitt & Towne
PORTLAND . . . . .	Blake-McFall Co.
SEATTLE . . . . .	American Paper Co.

### THE MAKERS OF THE ENVELOPES

**Old Hampshire Bond** Envelopes, their quality guaranteed by us, are made, for the trade only, by the United States Envelope Co. at the following divisions:

**Logan, Swift & Brigham Envelope Co., Division**  
WORCESTER, MASS.

**Plimpton Manufacturing Co., Division**  
HARTFORD, CONN.

**National Envelope Co., Division**  
MILWAUKEE, WIS.

**Old Hampshire Bond** Envelopes made after May 1st, 1904, will be put up in a Bremen Blue box, with a label bearing the two seals shown below.

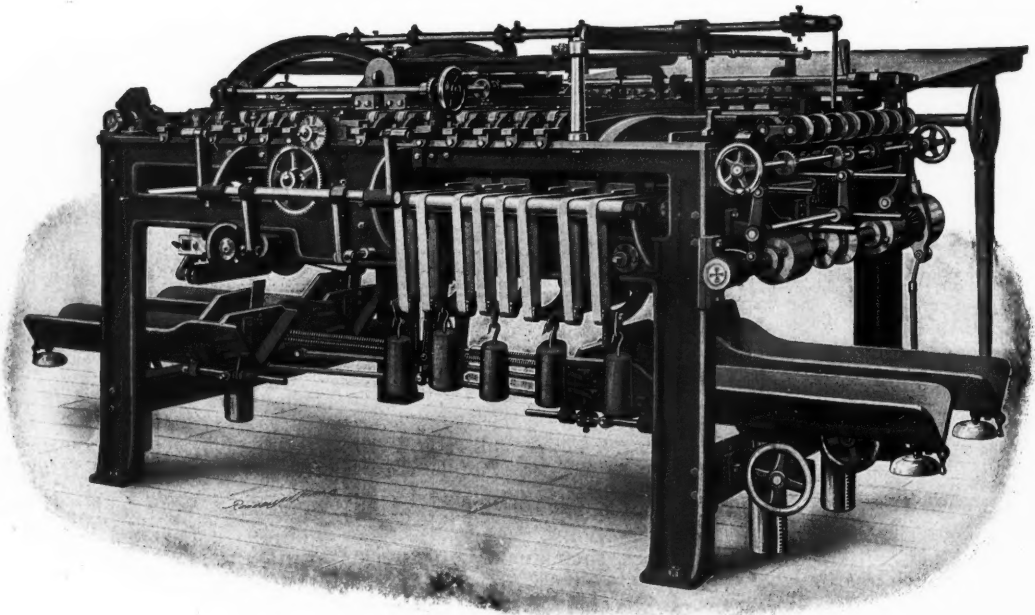


*"The two seals a double guarantee"*



**HAMPSHIRE PAPER CO.,** Makers of **Old Hampshire Bond**, South Hadley Falls, Mass.

THE LATEST  
Quadruple 16 Book Folder  
Double Thirty-two



All folds are at right angles. All "buckling" is relieved.

MADE BY  
**BROWN FOLDING MACHINE CO.**  
ERIE, PA.

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AGENCIES

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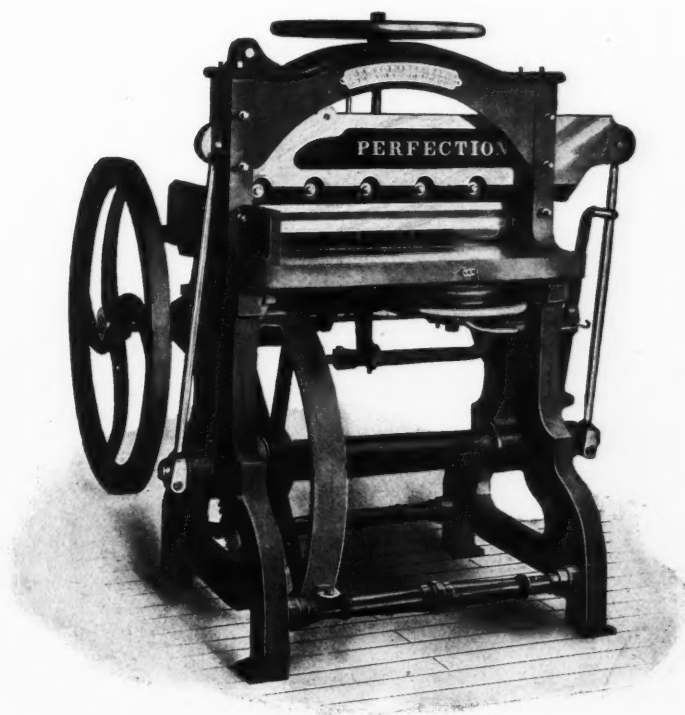
NEW YORK—H. L. EGBERT & Co.,  
23 New Chambers Street.

LONDON—W. C. HORNE & SONS,  
5 Torren Street, City Road.

CHICAGO—CHAMPLIN & SMITH,  
304 Dearborn Street.



# SHERIDAN'S PERFECTION



This style built in 30-inch and 32-inch sizes.

Write for particulars, prices and terms.

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*Selling Agents for Martini and National Book Sewing Machines.*

WRITE FOR CIRCULARS AND DESCRIPTIVE MATTER.

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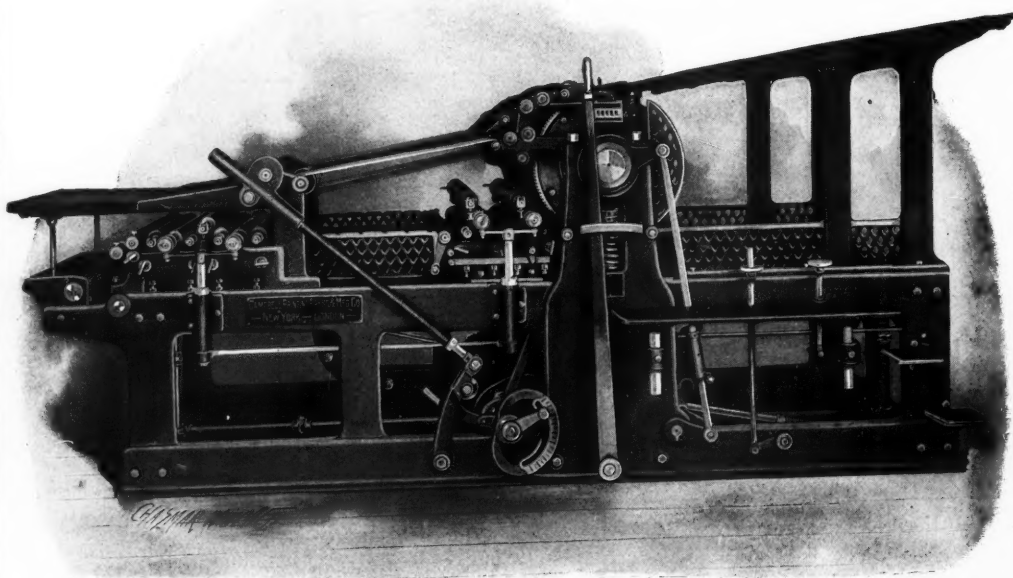
## T. W. & C. B. SHERIDAN CO.

NEW YORK  
56 Duane Street

CHICAGO  
413 Dearborn Street

LONDON  
46 Farringdon Street

# THE CENTURY



There can be only *one* Best

THE BEST PRINTING PRESS IS SURELY THE press that makes the most money for the printer. This is the only test to which the keen business man subjects every machine he buys, and subjected to the test, the CENTURY easily demonstrates its superiority over all other two-revolution presses.

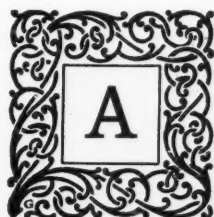
# THE CENTURY



# *The* MONOTYPE

*"Approbation from Sir Hubert Stanley is praise indeed!"*

—THOMAS MORTON.



APPROBATION of a mechanical type maker and setter from The Henry O. Shepard Company, of Chicago, printers of *The Inland Printer*, is "praise indeed." On the following pages will be found examples of the style of work the Monotypes are doing for them. These pages speak for themselves, but it is pleasurable also to place on record the assertion of the President of The Henry O. Shepard Company that the Monotypes "have a range of usefulness that has helped us out of many perplexing problems." This is a frank statement of fact which elucidates his assertion that "We find the machines a most valuable adjunct" to a run of printing that includes "catalogue, booklet, tariff, and general railroad and commercial work."



HADWEN SWAIN MFG. CO.  
Representative for the Pacific Coast  
SAN FRANCISCO, CALIFORNIA  
W. P. GUNTHER, Jr.  
Chicago Representative  
334 DEARBORN STREET, CHICAGO, ILL.

WOOD & NATHAN CO.  
SOLE SELLING AGENT  
ONE MADISON AVE., NEW YORK

*No Cold  
Corners*

*The Iowa  
Is Round*

**Features  
Which Have Made  
Iowa Incubators Famous**

**EVEN  
TEMPERATURE**

To successfully incubate eggs by artificial means, the most essential of all things is an **EVEN TEMPERATURE**. Previous to the placing of the **IOWA ROUND INCUBATOR** upon the market, in the fall of 1900, a machine with an **EVEN TEMPERATURE** in every part of the egg chamber was unknown. The most expert authorities on the subject at that time realized that something was lacking in the square or oblong machines in existence, but just what that something was to make the incubating of eggs with incubators profitable was not discovered until the introduction of The Iowa four years ago—**NATURE'S TRUE IMITATOR**. The fact that we have discovered a long-looked-for improvement is evidenced by the rapid strides our machine has made in the field, and the orders which have poured in upon us from all sides.

It will be noticed from the illustrations in this book that our incubator is circular in form—round—which permits of equal distribution of the heat and ventilation from the center to the walls of the machine. Thus it will be seen the circulation of air is even in every part of the egg chamber. In carrying on our many experiments before placing The Iowa on the market, we fully satisfied ourselves that an **EVEN TEMPERATURE** could not be accomplished in any incubator except that assuming this form—hence the **ROUND IOWA**.

In the illustration below, we have endeavored to show the evenness of heat in a round machine, which overcomes the great danger with all square-cornered machines of chicks dying in the shell throughout the hatch. It has been admitted by the best authorities on the subject that to maintain an even heat in any body of air there must be equal heating power over every part thereof as well as equal circulation of air therein.

**THE  
PRACTICAL WAY**

Many people who have used cheap, poorly constructed machines have had trouble in hatching. For some reason which they could not understand, a large percentage of the fertile eggs failed to hatch. After they have had poor results with such machines, they are disposed to criticize all incubators. This is a mistake. There are good prairie soil, and if a farmer such a plow he ought not to back to the spade. The successful under the right tryman in a hundred has such a machine successfully. manufacture an incubator all conditions of hatching. thousands of experiments essential thing is to have an eggs throughout the entire secure this condition—the only way any one can attain it—is to use a round machine. This principle is the foundation of the Iowa business.





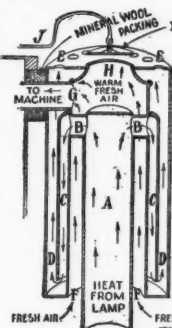
*No Cold  
Corners*

*The Iowa  
Is Round*

## Our Heater

### THE PRINCIPLES INVOLVED

the entire heating apparatus on the outside of the machine, thereby overcoming all danger of fire, or of the lamp fumes passing into the egg chamber. Our heater, it will be noticed from the illustration, is constructed of four cylinders which are put together by that purpose. Each and terlocking, which makes That this method of heating of running hot-air or hot-chamber, or that of placing machine, and heating by appear reasonable to the un-With our method, the eggs violent currents or hot blasts many other makes, thus as-from every hatchable egg.



in the heating and ventilating of The Iowa permit of placing special machinery for every joint is double in-it positively air-tight. is in advance of the old way water pipes around the egg a tank in the top of the radiation, should at once prejudiced, thinking person. are at no time subject to of air, as is the case with suring a strong, robust chick

Our heater works in regulator, and to thor-

### MANY

### ADVANTAGES

our incubator possesses over other makes, the reader should refer to the chapters, "Our Regulator and Its Advantages," as well as "Moisture and Ventilation." Our heater is very economical in the use of oil.

close proximity with our oughly understand the

The course as taken by the ventilation and heat from the lamp can be traced by following the arrows, commencing at the bottom of the heater.

## Our Guarantee

We guarantee the Iowa Incubators and Brooders to be just as represented between the covers of this book. They are automatic in regulation and ventilation, and require no more time and attention to operate successfully, under like circumstances, than any other machine on the market.

We guarantee they are well and substantially built and in durability second to none; that they are fireproof in construction throughout, mineral wool and asbestos paper being used on the parts exposed to intense heat, and that they are fitted with a non-explosive lamp of the latest style and pattern.

We agree, within a reasonable length of time, to replace all broken or defective parts in our machines, if returned to us charges prepaid, provided the breakage or defects were not caused through carelessness or neglect on the part of the operator.

P. R. HILTON, President

E. W. BEEDLE, Vice-President

A. H. McQUILKIN, Secretary

A. W. RATHBUN, Treasurer

# THE HENRY O. SHEPARD COMPANY

Publishers, Printers, Embossers and Blank Book Makers

Telephones: Harrison 4230 and 4231

All agreements contingent upon strikes, accidents and other delays beyond our control



120 - 130 Sherman Street  
CHICAGO, ILLINOIS

March 21, 1904

WOOD & NATHAN CO.,

No. 1 Madison Avenue,

New York, N. Y.:

Gentlemen,--We have three Lanston Monotype Keyboards and two Casting Machines in our plant, and have had the equipment in steady use for a number of years. Our run of work is catalogue, booklet, tariff and general railroad and commercial work. We find the machines a most valuable adjunct, and in the casting of sorts, space material, tabular work of intricate and narrow measure, they have a range of usefulness that has helped us out of many perplexing problems.

Yours very truly,

THE HENRY O. SHEPARD CO.

*P. R. Hilton*

President.

AS MADE AND  
COMPOSED ON THE  
MONOTYPE

5 Point  
ABCDEFGHIJKLMNPQRST

5½ Point  
ABCDEFGHIJKLMNPQR

6 Point  
ABCDEFGHIJKLMNPQ

7 Point  
ABCDEFGHIJKLMNP

8 Point  
ABCDEFGHIJKLMNO

9 Point  
ABCDEFGHIJKLMN

10 Point  
ABCDEFGHIJKLM

11 Point  
ABCDEFGHIJKL

12 Point  
ABCDEFGHIJK

AS MADE FOR  
THE CASE BY THE  
MONOTYPE

14 Point  
ABCDEFGHIJK

18 Point  
ABCDEFGHI

24 Point  
ABCDEF

30 Point  
ABCDE

36 Point  
ABCD

# THE CENTURY

## The Reasons for the Superiority are obvious:

The CENTURY is best as regards its workmanship.

The CENTURY is best as regards the novelty and ingenuity of its mechanical construction.

The CENTURY is best as regards the many time-saving devices therein included.

The CENTURY is best as regards its durability and freedom from the necessity of repairs.

Finally, for these and other reasons —

The CENTURY is best because it gives a larger output in a *given* space of time and of a higher quality than any other machine.

Speed is a modern synonym for success in business.

Speed is the underlying secret of the success of the CENTURY PRESS.

It is the *only* press which can be pushed to its very limit of speed without in any way affecting the quality of its output.

This is mainly due to the power and perfect balance of its bed movement, to the close and unchangeable lock which is maintained between its bed and cylinder throughout the entire impression stroke, as also to the rotary super-inking devices which admit of the most perfect ink-distribution known to mechanical science, and thus insure even and continuous "color" throughout the longest run.

### THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

1 Madison Avenue, NEW YORK

334 Dearborn Street, CHICAGO

# THE CENTURY



## JENNEY MOTORS FOR PRINTERS

### "The Motor Behind the Press"

wins half the printer's battles, if it's a "JENNEY." The short belt with self-adjusting idlers gives a positive drive, but allows of slippage in emergencies where a geared motor would strip the gears and wreck the press.

The motor doesn't take an inch of valuable space. It makes the most out of the current furnished to it, and reduces running expenses surprisingly. And it's a rare thing to have a press shut down on account of a Jenney motor.

We are experts in this line and can help you solve your problems of drive.

**JENNEY  
ELEC. MFG. CO.**

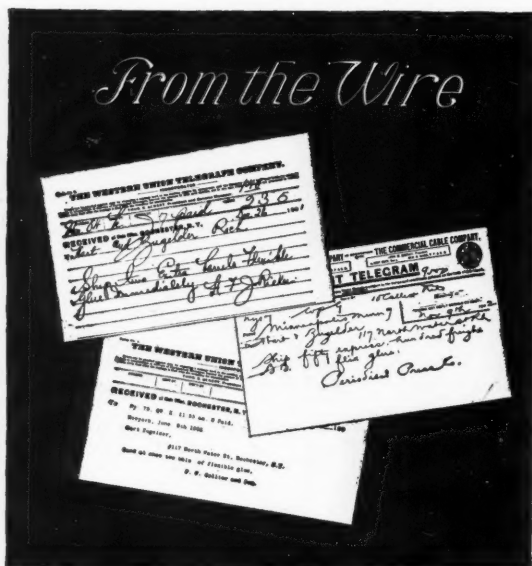
Indianapolis, Ind.

## H & Z Bookbinders' Flexible Glue

FOR BLANK BOOK, EDITION AND BIBLE WORK

THIS GLUE is used in place of the ordinary hard glue. It does not crack or harden, but always remains flexible, and is elastic and tough as rubber. It will dissolve without previously being soaked by heating in a glue pot. It will not string, but spreads evenly with a brush and can be reduced with water. We guarantee these goods to be superior in every respect to anything of the kind ever produced. It is entirely free from acids, white lead, zinc or coloring matter.

Sold in 60-lb. cans, 100-lb. cases and 360-lb. barrel lots.



MANUFACTURED BY

**HART & ZUGELDER, Printers' Rollers,  
ROCHESTER, NEW YORK**

ESTABLISHED 1876

### TESTIMONIALS

From **LOWMAN & HANFORD STATIONERY & PRINTING CO., Seattle, Wash.**  
MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—In reply to yours of June 17, you may send us, via Erie Dispatch, care Northern S. S. Co. at Buffalo, care Great Northern R. R. Co. at West Superior Dock (please insure), one bbl. Bookbinders' Flexible Glue.

Yours respectfully, **LOWMAN & HANFORD S. & P. Co.**

From **MURPHY-PARKER CO., Philadelphia.**

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—You might send us a small barrel Flexible Glue, same as sample sent us, and oblige.

Yours very truly,  
**MURPHY-PARKER CO.**

From **PAYOT, UPHAM & CO., San Francisco, Cal.**

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—In reply to your favor of the 17th, please send us one bbl. Flexible Glue, as sample.

Yours truly,  
**PAYOT, UPHAM & Co.**

From **BRAUNWORTH & CO., Brooklyn, N. Y.**

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—No complaint; everybody satisfied. Will send other orders soon.

Very truly,  
**BRAUNWORTH & Co.**

From **J. B. SAVAGE, Cleveland, Ohio.**

MESSRS. HART & ZUGELDER, Rochester, N. Y.:

Gentlemen,—Ship us another lot of Bookbinders' Flexible Glue—100 pounds.

Yours very respectfully,  
**J. B. SAVAGE.**

# PEERLESS CARBON BLACK

**E**very ink maker that tries it continues to use it:—

**E**very ink made with it prints perfectly with a black brilliant impression.

**R**ead these letters from representative ink makers.

**L**ook at the printing in this paper,—the ink used was made with it.

**E**very ink maker should use it for litho and half tone inks.

**S**ufficient for trial sent free.

**S**amples, prices, etc. can be obtained from:—

New York, March 3, 1898.

We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS. & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.



Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

Sole Agents: **BINNEY & SMITH CO.**

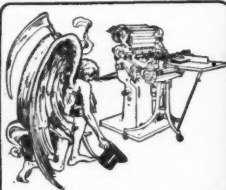
NEW YORK

LONDON

PARIS

HAMBURG

81-83 FULTON ST. 63 FARRINGDON ST. 15 RUE ELZÉVIR. 55-57 NEUERWALL.



# The HARRIS AUTOMATIC PRESS COMPANY



## The Harris Automatic Press Unites the Hemispheres!

Used by the United States Government at home and in the Philippines, by the French Government in the National Printing Office at Paris, and by the Russian Government at the Imperial Printing Office at St. Petersburg. The printing for the British Government is done on Harris Presses in private hands.

### FOREIGN AGENTS

#### United Kingdom and Colonies:

ANGLO-AMERICAN INVENTIONS SYNDICATE, LTD.,  
19 and 19A Cursitor Street,  
Chancery Lane,  
London, E. C.

#### France, Belgium, Italy, Spain and Portugal:

A. OUDSHOORN, ESQ.,  
179, Rue de Paris,  
Charenton (Seine), France.  
MESSRS. NEBIOLO & Co.,  
Turin, Italy.

#### South Africa:

MESSRS. JAMES SPICER  
& SONS,  
P. O. Box 122,  
Buchanan Street,  
Maritzburg, Natal.



### FOREIGN AGENTS

#### German Empire, etc.:

THE MASCHINENBAU GESELLSCHAFT ZWEIFBRUCKEN,  
Zweifbrucken, Germany.  
PAUL BREITSCHUN,  
Ingenieur,  
Nurnberg, Germany.  
S. KOCHANSKI, Ingenieur,  
Kochstrasse 73,  
Berlin, S.W., Germany.  
H. HUHN & SOHN,  
Alte Groningerstrasse 13-17,  
Hamburg, Germany.  
ADOLF STUMPF,  
Handelstrasse 53,  
Köln a. Rh., Germany.  
E. W. MAASS,  
Kolowratring 6,  
Vienna, Austria.

#### Norway and Sweden:

HOLGER HASSEL, ESQ.,  
Skandinavisk Specialforretning i Bogtrykkerimaskiner, Bredgade 28,  
Copenhagen.  
MASKIN & INGENIÖRFORRETNINGEN STIELTJES,  
Toldbodgaden 30,  
Christiana, Norway.  
HERR. WILH. JOHNSON,  
Luttmakaregatan 5,  
Stockholm, Sweden.

Prints separate cut sheets, envelopes, etc., at 5,000 or more impressions per hour.  
Will not print from web.

FOR FULL PARTICULARS, ADDRESS ANY OF THE ABOVE, OR

## THE HARRIS AUTOMATIC PRESS CO.

NEW YORK—26 CORTLANDT STREET

NILES, OHIO

CHICAGO—OLD COLONY BUILDING



# ALWAYS AHEAD

## OUR LATEST SUCCESS

It pleases us to announce to the trade that we have perfected and have in successful operation a

### CONTINUOUS FEED TRIMMER

for trimming all sizes of sewed or stitched books, pamphlets, magazines, etc., with absolute accuracy

---

## ITS OUTPUT IS ENORMOUS!

---

Write for further particulars.

# The Seybold Machine Co.

### Paper Cutters

In five styles and nine sizes.



### Embossers

In eight styles and ten sizes.

PATENTEES AND BUILDERS OF STRICTLY

High-Grade Machinery  
for Bookbinders, Printers,  
Lithographers, Paper  
Mills, Paper Houses, Etc.

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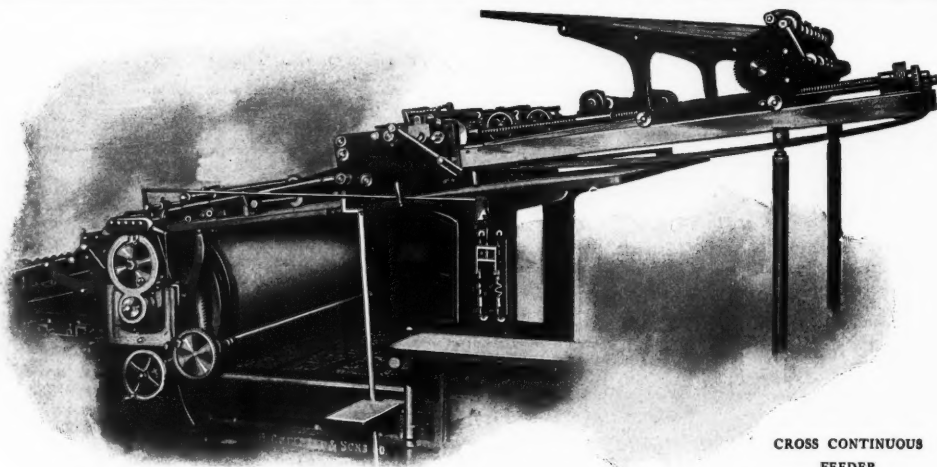
MAIN OFFICE AND FACTORY **DAYTON, OHIO**

New York Chicago Berlin London

Die Presses.  
Duplex Trimmers.  
Round Corner Cutters.  
Signature Presses.  
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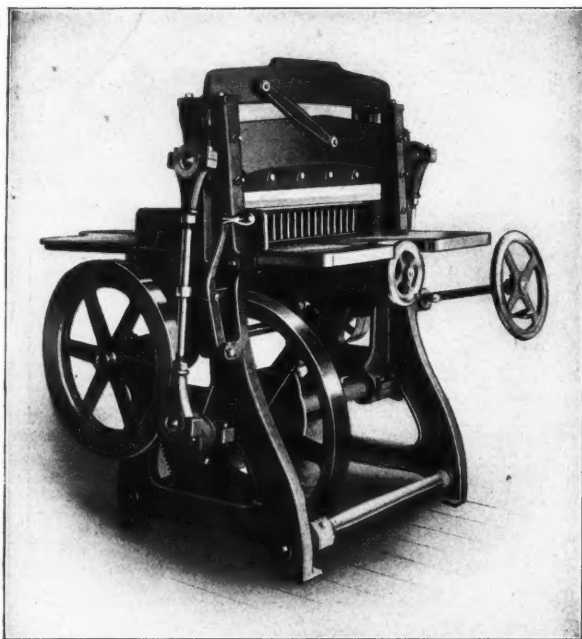
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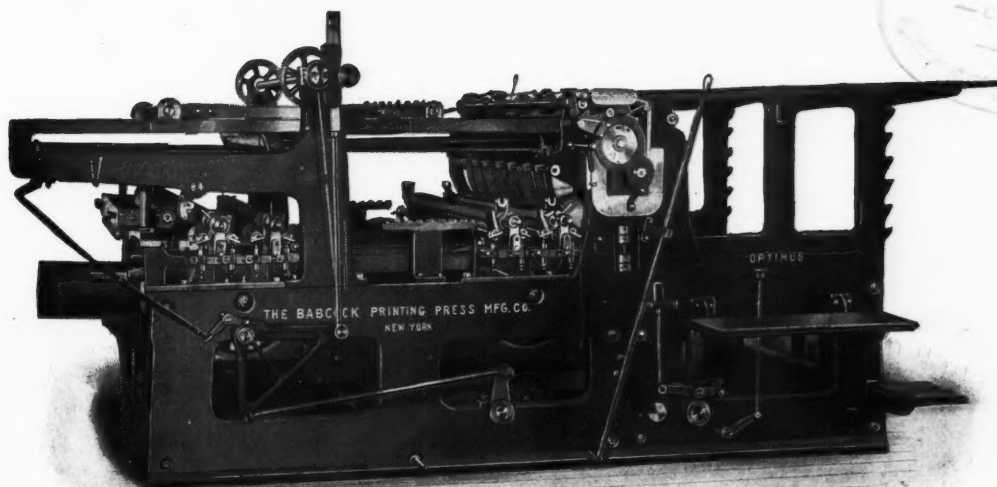


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## OPTIMUS OPTIMUS

### OPTIMUS

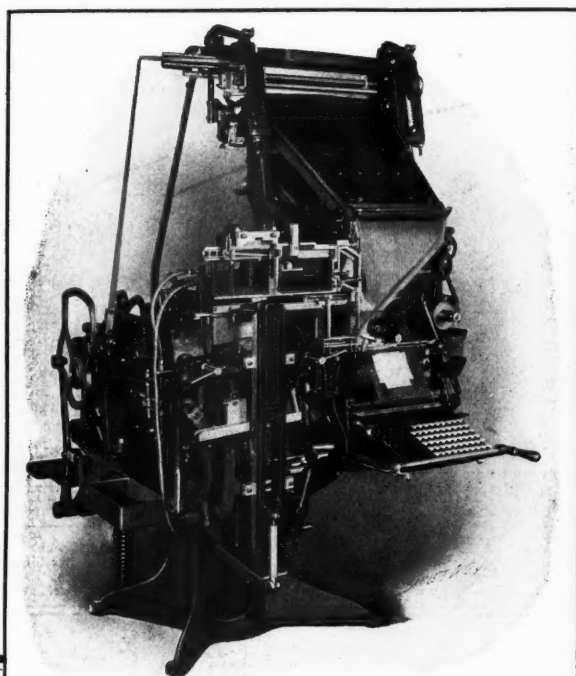
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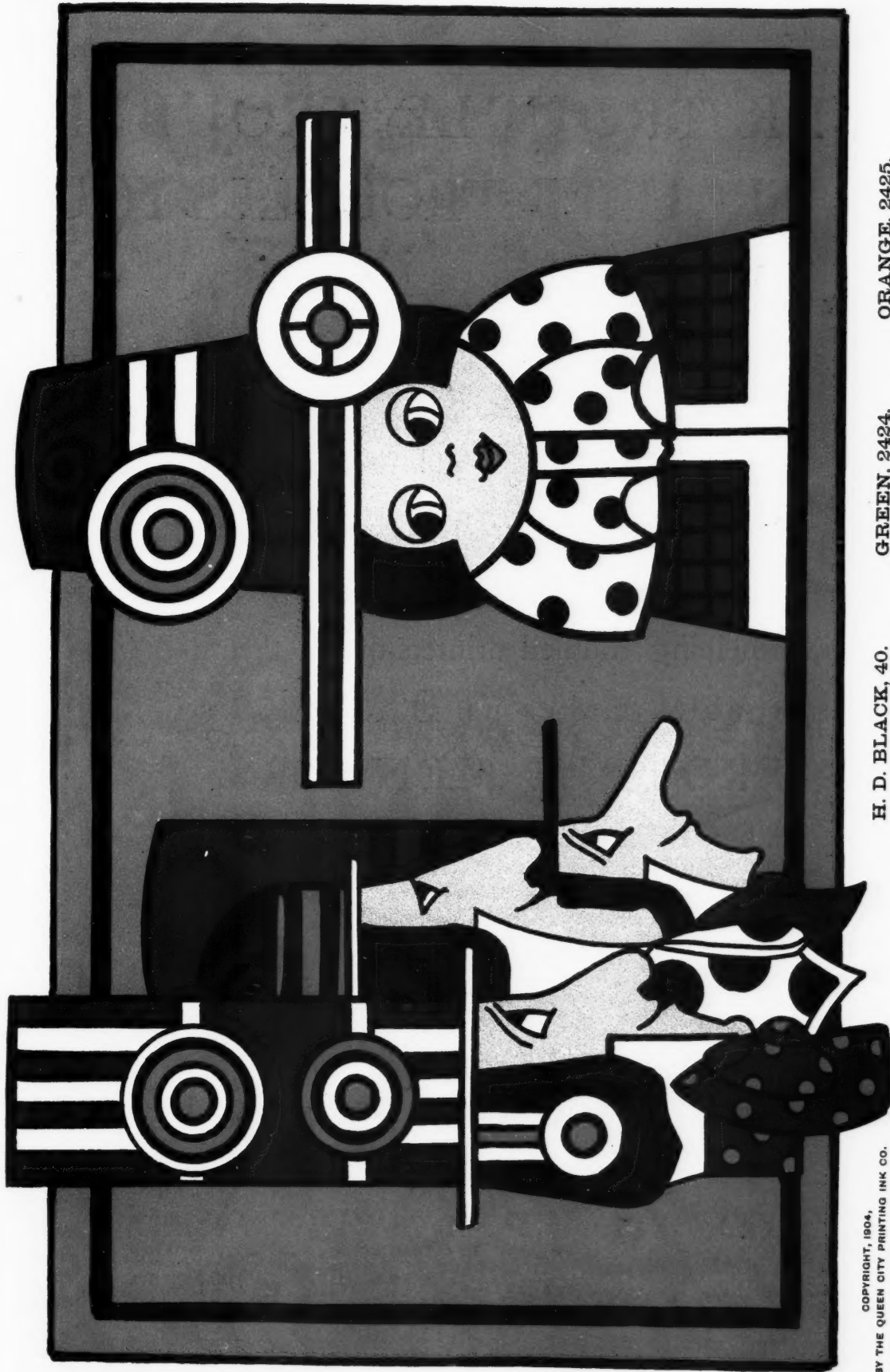


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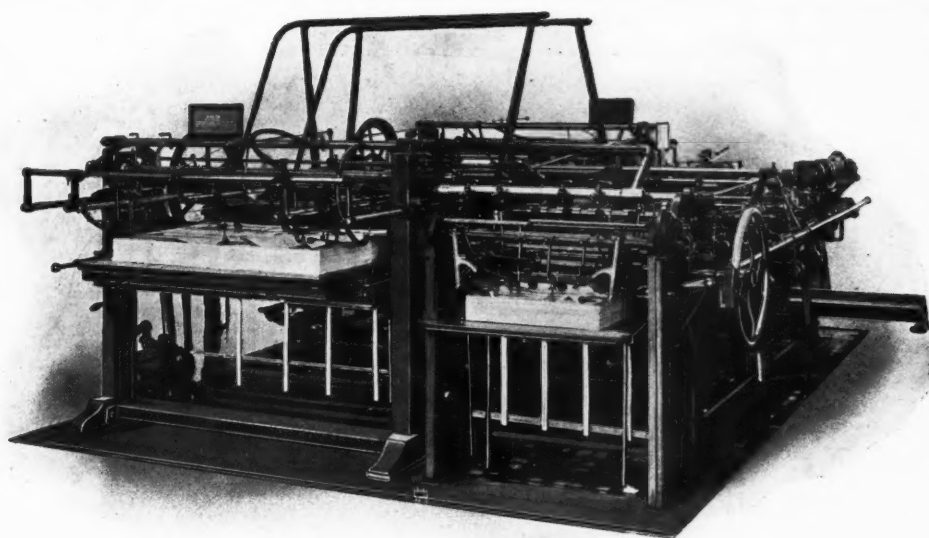
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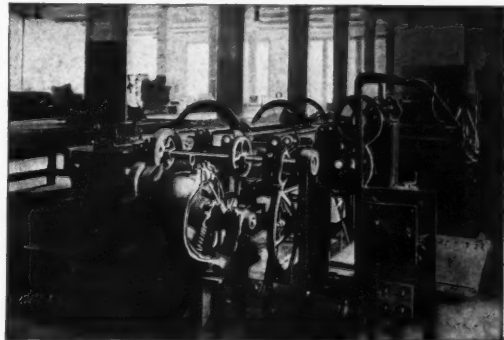
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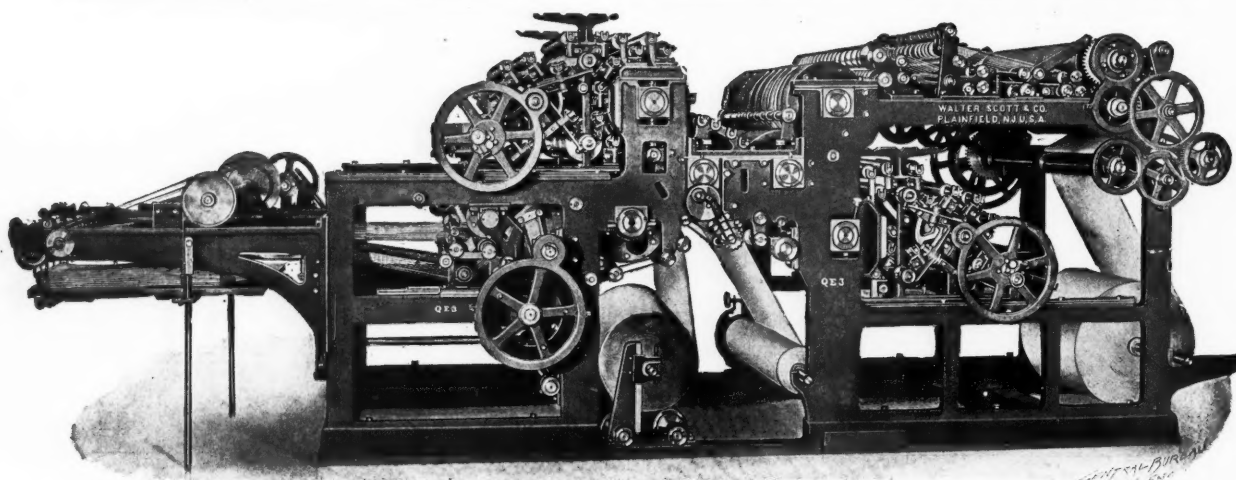
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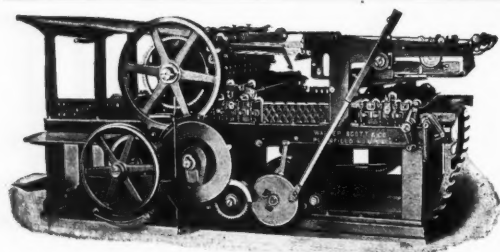
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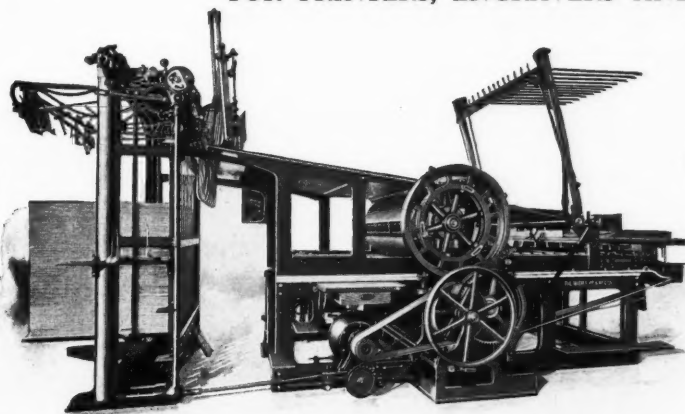
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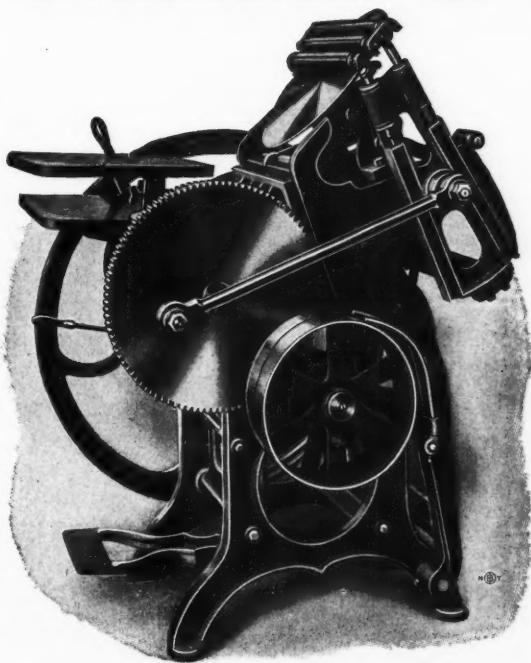
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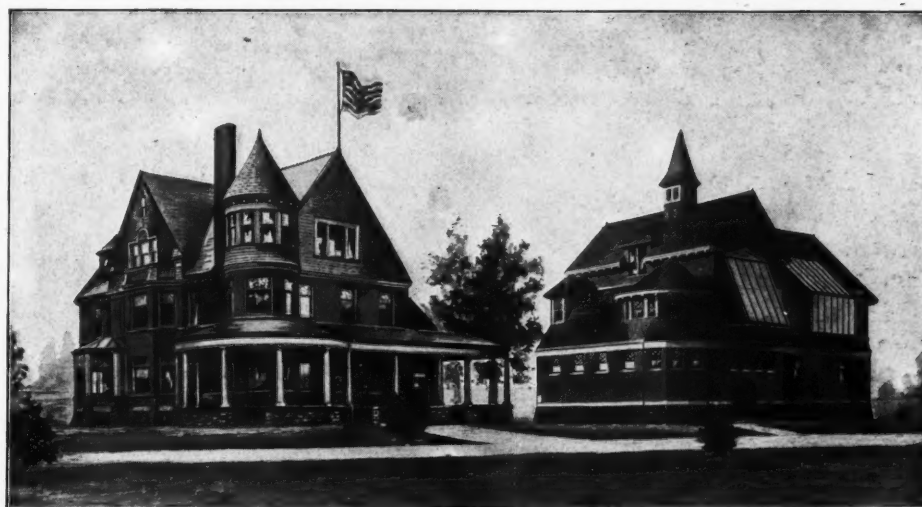
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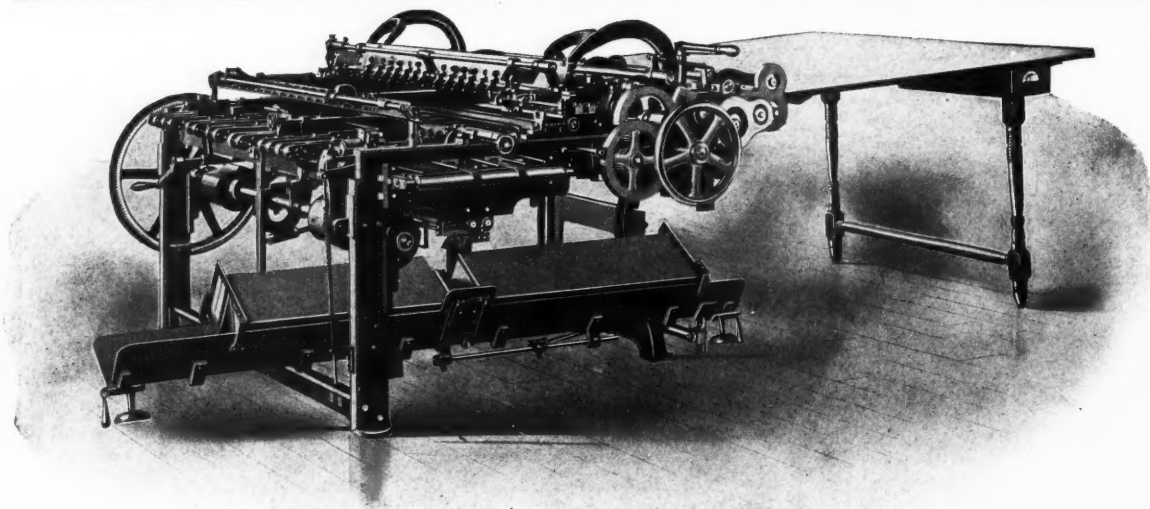
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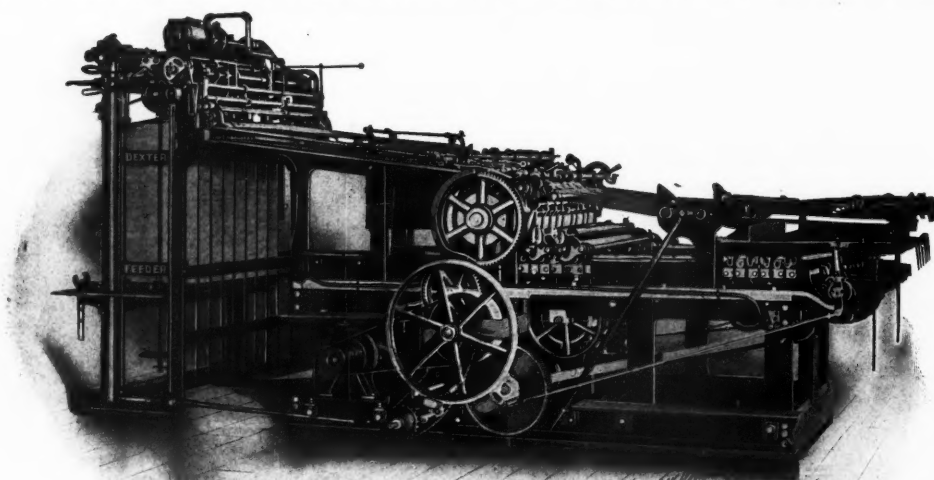
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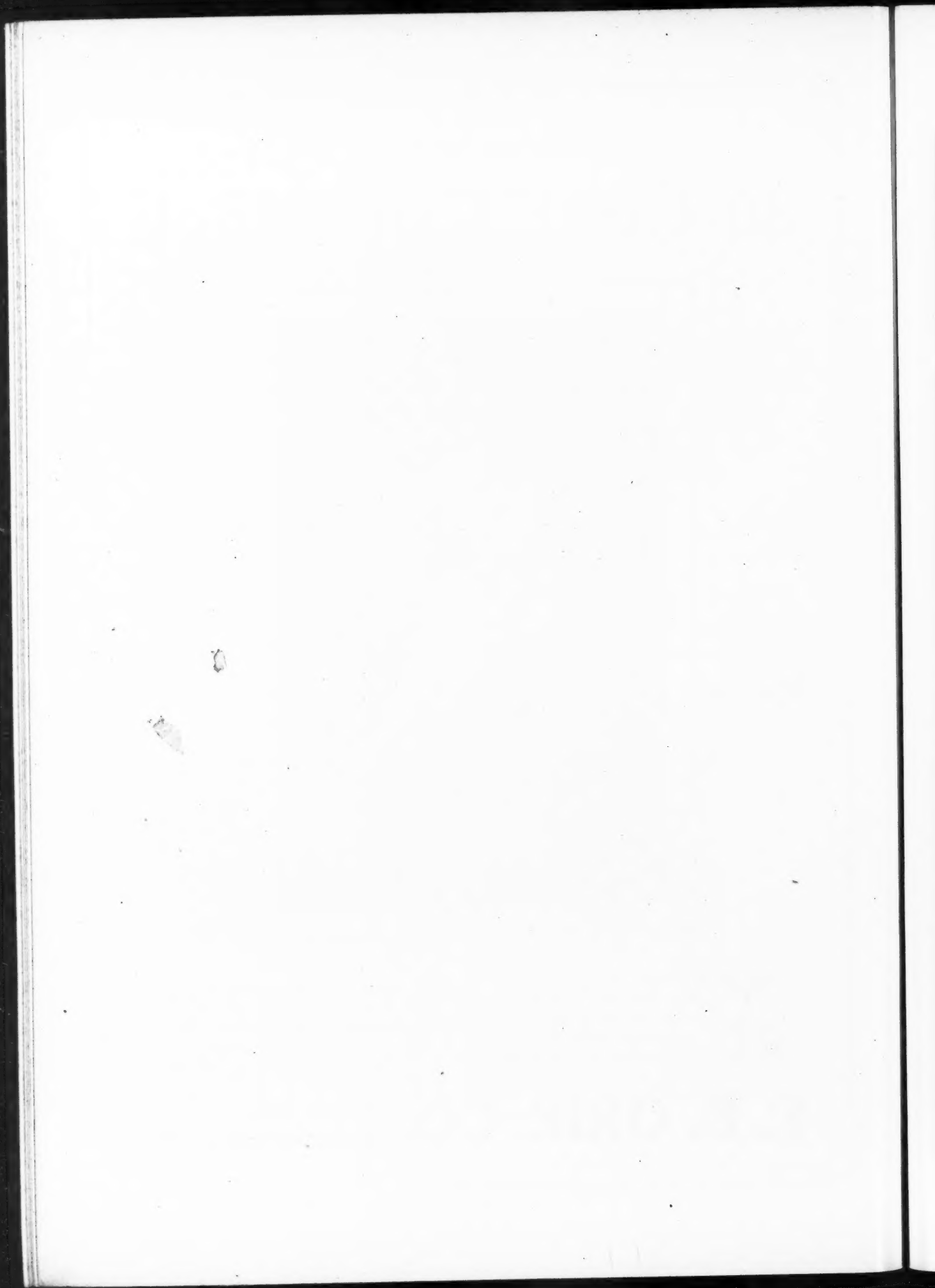
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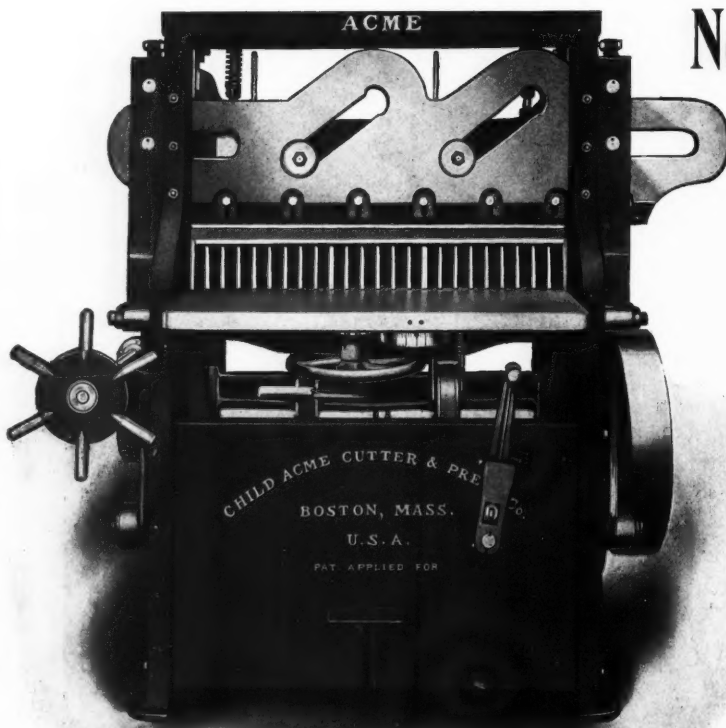
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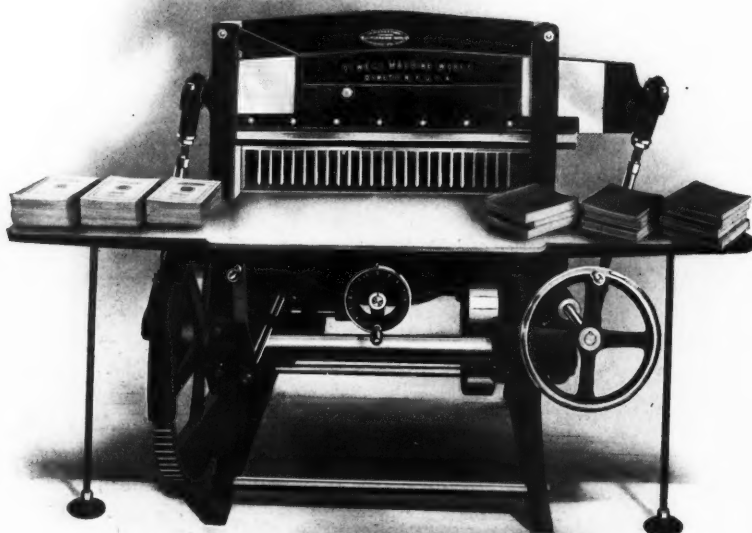
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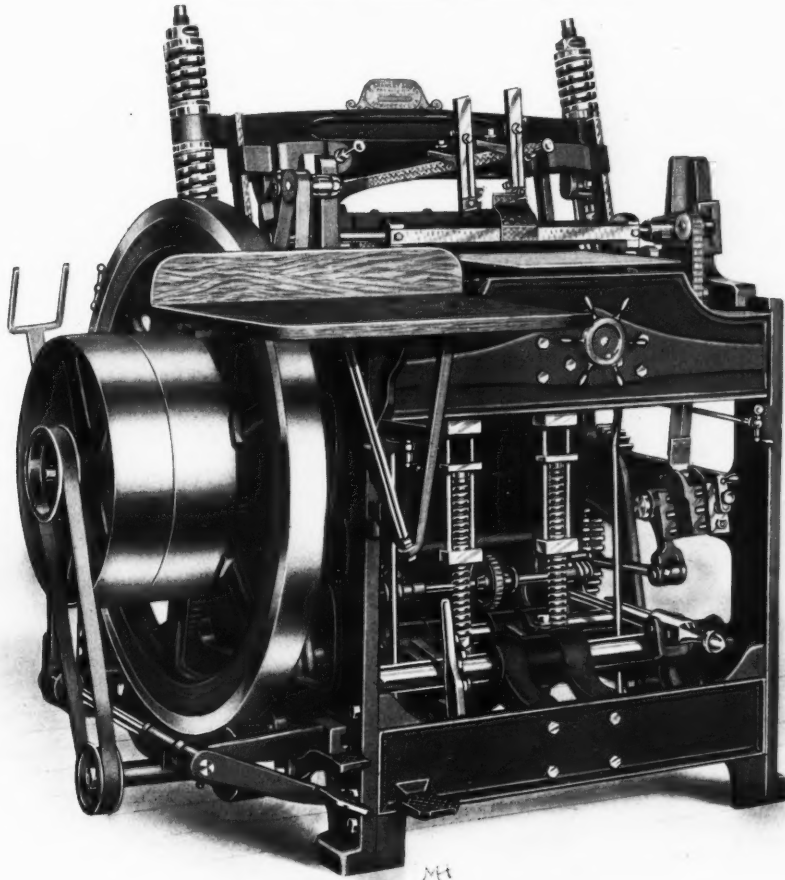
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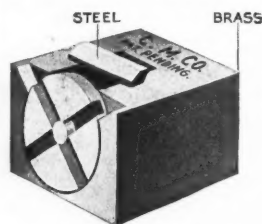
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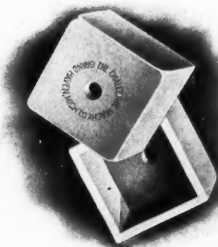
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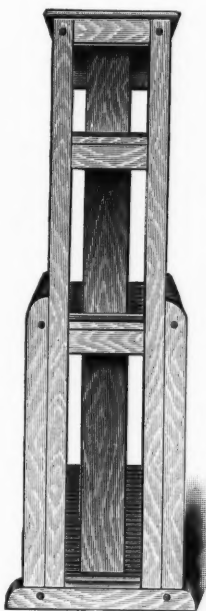
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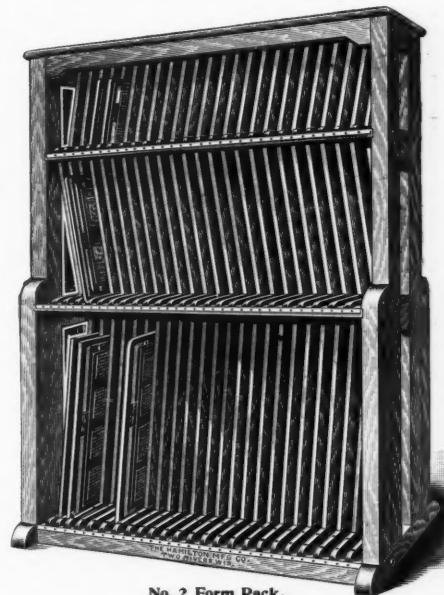
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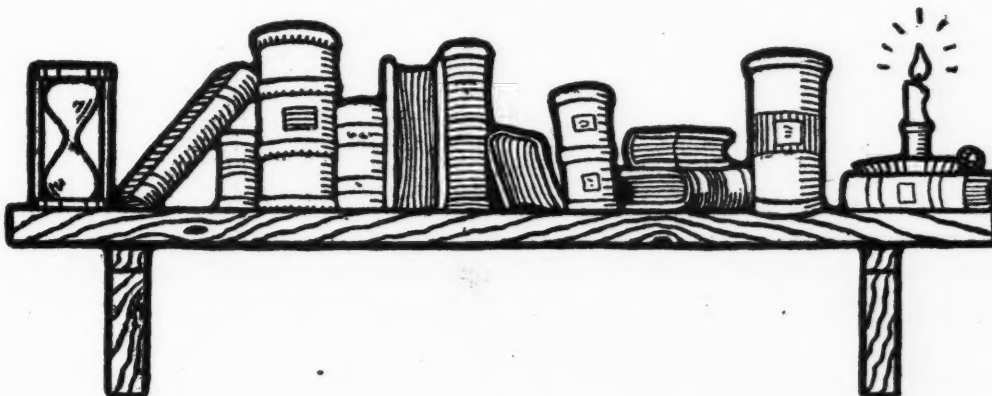
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#### PRINTERS' BOOKKEEPING.

BY R. C. MALLETT.



DISCUSSING in the *North American Review* certain phases of the American postal service, and on the whole praising it highly, Mr. E. F. Loud, of California, gives evidence of his shrewd New England ancestry by the following sentences:

"Those who favor the parcels post say that England, France, Germany and other countries have the system, and that it works well. That is true, but conditions geographically and socially are wholly different. In these countries, the dense population is concentrated and the distances are not great. These conditions might make the system practicable and profitable there, while our conditions would make it impracticable and unprofitable here. The officials in the countries named do not know whether the parcels-post system is profitable or not. I have been credibly informed that, so far as England is concerned—and that is the only country that attempted to find the cost—so long as a separate account was kept of the service, it was found to be conducted at a considerable loss, and the only way in which it could be held to be a great success was to quit bookkeeping. A government that has the taxing power can do this, but an individual that has to furnish the resources could not maintain his credit long under this method."

I am not defending Mr. Loud nor his somewhat peculiar attitude toward those who had been enjoying second-class mail privileges which he in his capacity as chairman of the House Committee on Post Offices and Post Roads deemed wise to take from them, or at least attempt to do so. Of more interest to me just now is the thought so naively put forth that the only way it was possible to make a profit was to "quit bookkeeping." The germ of this disease may have

been indigenous to Britain—but I doubt it. At any rate, American printers were long since inoculated, and few of them have ever become immune.

I suppose that most printers might be roughly separated into two great classes. In one, place those who make profits on paper but can't find them in the bank; in the other, those who have none on paper because they have no papers or books to show, and who are prosperous or depressed as they are able to meet payroll and pressing bills with ease or with difficulty. The former class are the theorists who estimate that it ought to take so long to do so much work, and who decide that because more time is consumed than was allowed in the schedule there must have been some untoward circumstances in this particular instance, militating against the actual achievement of the result that was expected. Optimistic ever, they hold that the average will be right, and therewith are content, going never to the root of the matter to obtain thus clearer understanding of these "untoward circumstances." Herein also those who total cost of all departments and receipts from all departments, and take no thought whether this or that one can be made to yield greater revenue, or whether it were wiser to eliminate some features of the plant and give greater attention to those where it is shown that profit exists and can be had.

Of the latter class are those printers who keep no books whatever save a blotter in which to record names of those who order work and depart without paying therefor, or those who have open accounts. These are never troubled by such figments as the trial balance being three cents out, nor by variance between invoices and statements of supply-houses, nor differences in the bank balance as shown by check-book stubs and the books of the bank. These are trifles light as air. Have they not to figure low enough to get the next job that

the Rosenschmitz Company gives out? Away with bookkeeping!

But there are others who consort with neither of these two great classes, and who figure carefully items of production, of labor, of stock, of supervision, and all the fixed charges that enter into the cost of a piece of printing, and add a percentage to each job as completed and entered. These last are in way of being enlightened do they but follow this plan to its logical conclusion and ascertain just how much it costs them in each one of all the various departments through which a job must pass ere it can be delivered and charged. And here comes danger of following all unconsciously the lead of those English statesmen who ceased to keep books because they showed a deficit, and then went calmly on doing the same work for the same inadequate return, piling up the same percentage of deficit and loss, but sleeping sound o' nights because the loss was not set forth in parallel columns and proper heads!

Many a printer looks at the balance sheet of production, and the balance sheet of the standing of his business as well, with a degree of satisfaction that is apparently justified but is really far afield. He does not regard it as essential to analyze more closely the causes that led to the obtaining of the figures he is reading. He sees no reason—rather, it does not occur to him to consider the question—why he should frequently examine in detail the production, the output, the inventory apportionment and the percentage of fixed charge which each department bears, to ascertain if it is indeed the true proportion, or if it is possible to reduce expenses here, increase output there, combine or eliminate, to the better building up of the business as a whole. He sees that gross sales are so much; total cost of production, so much; amount retired for depreciation, so much; and the balance, deducting such bad bills as he has been unfortunate enough to accumulate, is net profit.

Well; so it is, perhaps. But whence comes this profit?

Few printers worthy the name do less than this in regarding the balance sheet of the year. Few do more. If there is an uneasy fear lest there be ways in which the business does not pay so well as it ought, there is ready consolation that nothing really seems to be wrong as the figures are set forth, and it does not appear wherein betterment could be had.

Yet it is here that I would have you pause and consider. "The only way in which it could be held to be a great success was to quit bookkeeping."

I have little doubt there is a certain line of work turned out by almost any printer, pick him at random if you will, that is either at actual loss or at price so low that there is no real profit in it. Possibly it is for a favored customer, whose other orders are supposed to yield the profit legitimate for themselves and in addition that lost on the "close" orders—but it's very rarely to be found. Possibly it is because the

order was taken once at a certain price and the manager either has not the courage to raise it, or knows that if he attempts to do so the work will be taken elsewhere, and does not want to lose it. Possibly it is a class of work that is in a sense a "filler." Whatever the cause, it is a drag as of dead weight on all the output of the shop. There is no better rule for printing-house proprietor or estimator than this—"Make every job show a profit." Now, so long as it is easy to "quit bookkeeping," it is well nigh impossible to do this. A little loss here, a greater one there, will be so hidden in the mass that it may easily escape detection even by those who search with eager eyes; and how much more when there is little real desire to find, or certitude as to the exact nature of that for which search is made!

In a great manufacturing plant every department is made to bear its full share—but no more—but of the burden of equipment and maintenance, and is expected to yield a profit over and above that. If it does not, one of two things will happen without loss of time or further loss of money: the department manager goes, or the department is closed. No dead wood there!

Heroic measures? Oh, no. Business methods, merely. Simply the working of the plant to its capacity. If one plan fails, another must be tried, or the department closed and the production of that particular article cease. From the standpoint of the economist, better this than continued production at loss. And this is what is meant when the printer is urged to give o'er those kinds of printing that do not yield him profit, and concentrate time and energy and men to produce those kinds for which he and his plant are best fitted and which he can best produce at a profit. But he can not know as to which are these delectable kinds unless his books are so kept and the items of his business so separated as to point the certain finger where profit is and why, and where loss exists and for what cause.

Not so long ago I was asked to recommend or devise some easy system of keeping a printer's books. I retorted, Yankee-fashion, by asking what books were then kept, and how. I was shown a single book, thin and consumptive, in which were entered names and amounts of such jobs as were not settled for when taken. Nothing else. No account of cash orders, no list of bills or accounts payable or receivable. Invoices were thrust on a pin—seemingly never removed, or checked. I asked for a time ticket. He kept no time on the work. He worked at the case or press, he had good, faithful men, and so, he said, he did not think it necessary to bother with that sort of thing. A time ticket would be something to tally the men, rather than the customer!

"But," said I, "how do you know how much to charge a customer, let alone estimate on a job?"

"Oh, we get it about right, generally, though sometimes somebody else bids lower. Don't see how they can do it, though."

"Honestly, now, do you know what it actually costs you to get out a job—any job—that one you are working on now, for instance?"

"Well—no; only at long range. You see, I'm pretty busy and I can't spare the time to look into those matters too closely."

"Think you are making any money?"

"Oh, sure; why, I've just bought a lot of new type, and it's not nearly so hard to meet rent and paper bills and the pay-roll as it used to be."

He has in aggravated form the common idea that he is saving money by doing without bookkeeping.

good here, even though on the one hand the printer is wronging himself and on the other his customer.

It is not impossible to raise prices and still retain customers, though I am free to say that it is not always easy; but a little tact and a good deal of patience will accomplish wonders along this line. I am not arguing that the customer ought always and as a major premise to be made to pay more for his printing—simply that the printer ought to make a profit commensurate with that of other business men whose efforts are no more than equal to his. I do not argue that prices need necessarily be greatly increased. I believe that with elim-



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HICKORY NUT GAP.

When we read of such a one, in some other city, we smile indulgently and idly wonder how long he'll last. When we find him in our own city the smile is apt to be less indulgent and (such is the perversity of human nature) the wonder somewhat more pronounced.

But reprehensible as he is in his methods of carrying on his business, and detrimental to others as he must be, he is not so bad as the printer who sees by examination of his books that certain work is done at less than cost, and yet despite this fact keeps doing it at the same insufficient price, soothing his conscience by thinking that he is making it up some other way. Two wrongs never yet made a right, and this holds

in place of waste effort and lost time and profitless work it may be possible for the average print-shop to make a larger percentage of profit at the prices now charged, in very many instances; but if there is any further increase in cost, whether of material or labor, the selling price must be advanced in equal ratio; and upon any work not now yielding legitimate revenue the increase ought to be made to-day.

But none of these things can be had at haphazard. Mr. Dando is quite right when he says that here and there a printer will find it seemingly possible to sell composition at a price much below that deemed of prime importance by another printer, simply because the first one figures total cost or total selling price, and



does not go deeply enough into the matter to ascertain beyond all doubt whether the price he fixes as the cost of composition is actually the cost of that part of the work, or whether it does not bear less of the general expense or more of the general profit than it should. This, he says, is the explanation of the obvious anomaly of selling goods below cost and still making money — the deficit is made up from the profits of another part of the shop not properly credited.

Perhaps in these cases also it was that "so long as a separate account was kept of the service, it was found to be conducted at a considerable loss, and the only way in which it could be held to be a great success was to quit bookkeeping."

*Don't "quit bookkeeping!"*

Written for THE INLAND PRINTER.

### MAKING A JOB FOR HIMSELF.

BY LEON IVAN.

JIM SMART, having passed the era of italic quads, type lice and other technical tribulations in a little country joint, migrated to the city and, being a pretty husky lad, was set to hustling around the rock, where he speedily became an expert lithologist. Mr. Campbell, foreman in the pressroom, used to make his round of the machines about four o'clock every afternoon and then call up to the composing-room to let them know what he would want for the morning and the men would have to work overtime nearly every night to keep him going. They made lots of dough and everybody was satisfied, till Jim became enamored with a young lady and, having ditched his dates a couple of times, he got into the habit of rubbering around the pressroom, asking Mr. Campbell what was needed next. He would take the information upstairs (the composing-room being on the fourth floor and the presses in the basement) in the form of a message from Campbell. The foreman in the composing-room, Mr. Shultz, would brook no interference from any one, and Jim often got roasted for his trouble, but was generally told to hustle the needed forms along. In case of doubt about the layout, he would be sent to the bindery to see what folder the job was to be locked for. Sometimes the binder wanted one job and the pressman another; this necessitated an interview with the manager, who would send Jim to the stockroom to see what they had there, and then send out the final order. Any one who thinks a print-shop runs itself knows little of the pulling, hauling and scheming that is necessary to keep the wheels turning. The foreman in the composing-room wants one job shoved along because he needs the type; the binder has hands idle and wants something to keep them busy; the pressman hates to tie up his best press with a bum run, or to put a good job on a poor press, while the stockman wants something that he can handle easily. Then, again, a man has to be a good guesser, to keep things going. All the O. K.'s but one are in

for a certain work; a cut is needed for a second and is promised in an hour; the stock for a third is expected any minute, and sundry other jobs are in various stages of incompleteness. So that one has to take chances on which to lock first, as it is discouraging to get a job on the press and find you can't get the O. K. for the missing page, while the cut and the stock have come in for the others. The pressman usually indulges in profanity if you make a bad guess and he has to lift a form, and the foreman makes remarks about the imbecility of people generally. This was the kind of a tangle Jim found himself butting into, but in his anxiety not to get mixed on his dates with his inamorata he took all the blame on himself when things went wrong. And after a while it got so if Jim had a job he could not well drop to go rubbering, the foreman would call him down for not knowing what was wanted and the manager would take him to task for not watching things. As Jim had no authority from any one, it took about all of his time to keep out of trouble, but he did hate to work overtime when he had a date, and he exercised all his diplomatic skill to avoid it. Besides, carrying proofs, messages and sheets of stock around was easier than hustling heavy forms and the abuse all came out in the wash. So Jim chose the easier part till he got to know how long a job would take to set and the length of time it would tie up the press to make ready and run; and from having stock criticized by the manager, pressmen and feeder he began to get a pretty good idea of the value of different varieties of paper. His opinion was asked about things till his foreman got jealous and fired him, telling the manager Jim had the bighead and loafed too much, and he could not use him any longer. "Well," said the manager, "if you can't use him, I can," and when Jim came for his money Saturday night he was reëngaged for a desk in the front office as assistant manager at a salary that made his pockets bulge when he first handled it.

### DADDY'S DAY-DREAM.

She has gone, with twenty trunks, down to the sea,  
She has gone and left the hired girl and me —  
Gone and taken Sue and May  
Seven hundred miles away,  
Where the salty breeze is blowing fresh and free.

She is happy where the bounding billows play,  
Flinging money I have had to earn away.  
She is choosing others' sons  
For my darling little ones —  
Ah, the younger of them's twenty-six to-day!

She has gone, with twenty trunks, down to the sea  
To try to find two sons-in-law for me,  
And while I labor here  
I am pestered with a fear  
From which I vainly struggle to be free.

She is far away beside the ocean blue,  
With the darlings that we live for, May and Sue —  
Oh when they quit the shore  
Shall I have to toil for four  
Instead of merely working on for two?

— Chicago Times-Herald.



Written for THE INLAND PRINTER.

### THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. VII.—GRAMMAR OF NOUNS AND PRONOUNS.

A PARAGRAPH published last month needs qualification. Some personal and geographical names have been familiarly used so long that they have fully acquired the common plural form, and the paragraph referred to did not note this fact. Thus Ptolemies is the form for more than one Ptolemy; the Two

is easily ascertained. Thus, Worcester's and the Webster Unabridged give only one plural for alkali, and it is alkalies. The Imperial says alkalies or alkalis. Murray's, the largest of all, says "alkalis, sometimes alkalies," and the Century, the Standard, and the Webster's International all say alkalis or alkalies. Present authority supports the shorter form, but many people who know orthography fairly well use the other.

Goold Brown gives lessons on improprieties for correction, with examples from the works of various authors. He quotes from Wilson's "Hebrew Gram-



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A FOREST STREAM.

Sicilies is the form of that name; we all write of the Alleghanies, and some writers mention Antonies and Henries. Aside from the few, comparatively, thus unquestionably established in the common form, the practice most commendable is that stated in our rule, as Henrys, Marys, etc. Especially, any such name that is almost never pluralized, but might be on occasion (as in saying that we know of two Albanys), should not have the last syllable changed.

Various other plural forms are anomalous, not being strictly governed by analogy, which is the same as saying that similar nouns form plurals according to different rules, and in some cases two plural forms are equally good. When any doubt is felt, it is advisable to consult the dictionary that is accepted as authority. That differences occur in the dictionaries

mar" the sentence, "All the ablest of the Jewish Rabbis acknowledge it," and says it is "not proper, because the word Rabbi is here made plural by the addition of *s* only." But almost everybody spells this word rabbis, and most dictionaries utterly ignore the form that Brown says is the only correct one.

In starting to write on this subject of the formation of plurals, the intention was, in view of the many conflicts in usage, only to generalize in a summary way, and leave most of the details unnoticed; but it has not seemed possible to do that satisfactorily. It would, however, be impossible to enumerate all of the details in the space at command, and it is not to be attempted. The details not here treated are at command in the dictionaries, and must be left to them.

Only nouns have thus far been considered in this

writing on number. Pronouns are not pluralized by mere changes in spelling, but by the use of other words.

Some nouns and one pronoun present some difficulty with regard to their number, because there are different opinions in regard to them. The pronoun is "you," which is held by the best authorities to be plural, although it is used in addressing a single person. Webster's International Dictionary says of it: "Though 'you' is properly a plural, it is in all ordinary discourse used also in addressing a single person, yet properly always with a plural verb." Noah Webster, however, is said to have classed the word as a singular, and even to have used it with a singular verb. Gould Brown calls this a great fault (and it surely is), and names twenty-seven grammarians besides Webster who have committed it.

It would hardly be worth while to say much about this here, except for the fact that some people still think the pronoun is singular; and even that does not remove the subject from among matters merely of curious interest. Very few, comparatively, could be found now seriously advocating the correctness of saying "You was." An interesting note on the origin of the use of the plural in the singular connection is given by Gould Brown, as follows: "Persons in high stations being usually surrounded by attendants, it became, many centuries ago, a species of court flattery to address individuals of this class in the plural number, as if a great man were something more than one person. In this way the notion of greatness was agreeably multiplied, and those who laid claim to such honor soon began to think themselves insulted whenever they were addressed with any other than the plural pronoun. Humbler people yielded through fear of offense; and the practice extended in time to all ranks of society, so that at present the customary mode of familiar as well as complimentary address is altogether plural, both the verb and the pronoun being used in that form."

Some of the doubtful nouns are among those which have a plural form, and yet are at least by some people treated as singular in number. These must be left for fuller consideration in writing about verbs, for it is the verb only that is affected in form. But we may here note the fact that not all such nouns are questionable in this respect. Among those not always treated alike are means, news, pains, politics, athletics, gymnastics, ethics, mathematics, and other names of sciences.

Some nouns have the same form in both numbers, as deer and sheep. Others, again, may be used as plurals without change of form, but are best restricted in this use to the collective sense. Such are brick, fish, type. We most commonly speak of a load of brick, and in so doing of course we mean a load composed of individual bricks. In speaking of them as a number of things it is better to call them bricks. And the same is true of fishes, and of types, and of some other things. In some of these cases conventionality has decreed that no license be taken, as it is considered ignorant to speak of two or more deers, sheeps, or

grouses, though it would be just as bad to talk about two or more horse, dog, lamb, or pigeon. Fortunately, most of these distinctions are learned by all of us almost unconsciously, without need of explicit instruction.

One thing that many people find very difficult to learn is the fact that some expressions will not submit to rule. For instance, there would be no error in speaking of a load of bricks or of fishes, since in so doing we should merely express the literal plurality instead of the massed collection, though these particular cases are only slightly indulged. In some senses it is equally correct to say either type or types. In general, in fact almost always, the best practice for printers is to follow copy. In order to know the exceptions, it is an excellent idea for proofreaders to notice particularly the differences in practice of equally good writers. Some proofreaders always change the saying "politics are" to "politics is." It should not be done, because the plural verb is used by many writers who insist on having their own way; but this does not mean that others may not use the singular verb, as probably a majority do.

(To be continued.)

Written for THE INLAND PRINTER.

### THE INTERPOINT BRAILLE TYPES—A NOTABLE INVENTION.

NO. II.—BY R. COUPLAND HARDING.

IN printing for the blind, substantially the same methods are in use as when the first embossed book appeared, a hundred and twenty years ago. The types are not cast reversed, like ordinary type, but exactly as they are to appear in print; they are set Hebrew fashion, right to left, and the forms are imposed in reverse order. As in ordinary embossing, a reverse mold or "female die" has to be made, and the work is printed on one side only, on stout, tough paper made very wet before printing. It is needless to say that books for the blind are bulky, cumbersome and heavy, as the characters must be large and the lines must stand well apart. In the case of the Braille, movable types have in some cases been wholly dispensed with, and instead of printing one side only, an interline method has been adopted—that is to say, a full blank is allowed between each line of the recto and on these spaces the verso lines are impressed. Of course, nearly as much space is occupied as if alternate pages were blank, but there is the advantage that the lines are well separated while a certain amount of space is economized in each page, amounting to a considerable aggregate in a large book. The cost and bulk of books for the blind may be judged from the fact that a Bible in Moon's system occupies sixty-two imperial octavo volumes and costs \$50; in Braille thirty-nine volumes, \$25. Part of the economy in space and cost in the latter method is attributed to interlining. In 1889, three young ladies—the Misses Hodgkins, of Richmond, near London, with the assistance of their mother—started a magazine in Braille called *Santa Lucia*, and

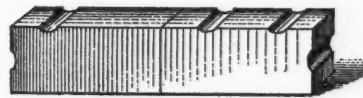
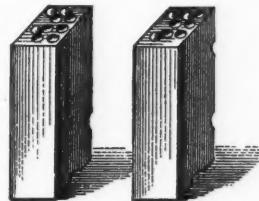
gradually developed quite a large publishing concern, the whole evolving from their learning to write the system for the benefit of a blind friend. They did not use type; the letters were punched by hand on brass sheets, the wet paper laid between two plates, and the pressure applied in a large Albion press. About nine or ten years ago, they were meditating on the introduction of a type method to save the drudgery of hand-work, but no type for the purpose existed in England. Their methods were of their own devising. I have not lately seen the magazine, though I suppose it still exists. I am sorry to say that the death of their mother, and other changes a few years ago, interfered to some extent with the Misses Hodgkins in their labor of love.

Had a sheet of Braille print been shown to any printer or mechanist a few years ago and the question propounded, "Why are the lines not printed opposite each other as in other books, instead of wasting half the space?" the reply would probably have been, "Because such a thing is impossible." Yet it occurred to a thoughtful workman—M. Balquette, a stereotyper in the Institution Nationale des Jeunes Aveugles, Paris—that though the problem was difficult, it was not insoluble, and that if it were solved, it would incidentally simplify, cheapen and expedite the methods in use in more ways than one. If the interline has made an appreciable saving in space, might not an interpoint system save it all? Having developed his plan, he communicated it to the manager, M. Martin, who decided that if any one could give effect to the idea it would be the ingenious typefounder, Gustave Peignot. This gentleman had already triumphed over "impossibilities" in casting the "cubarithms" used by the blind in calculations: cubes like ordinary dice, and about the same size, with points in relief on all six sides—"but that is another story." M. Peignot at once grasped M. Balquette's idea, and was fascinated with it. He lost no time in giving it effect. Very nice mathematical calculations were required, but these were only matters of detail. He had the pleasure of seeing the finished types and of testing their efficiency, but, I regret to say, passed away before the invention had been turned to practical account, and M. Martin, the director of the institution, has since followed him.

When, about June, 1900, I received *l'Intermédiaire des Imprimeurs*, giving an account of the invention, I was greatly interested. I laid the paper aside to study carefully at leisure—and lost sight of it for many months. Returning to it again, I wrote to MM. G. Peignot et Fils for a few sample type, as, though I found one article and diagrams intelligible enough, I could not find many who could realize the method or understand it without practical demonstration, and the firm obligingly complied with my request. These are the "interpoint" Braille types for recto and verso pages respectively (for a double font is required, the type for pages 1 and 4 being of no use for pages 2 and 3) shown separately and interlocked as in printing.

Each type, as may be seen from the illustrations, does double duty—it impresses its own special character, and acts as female die for the opposite type. The space, of course, is an exception—it is a counter-die only. Though the types, as to body, oppose each other with mathematic exactitude, the character is thrown off the center in both directions. Therefore, the recto and verso types differ (as may be seen), the countersunk

depressions and projections changing places. As each type has the full complement of six hollows, it will serve as an accurate female die for any number of points from one to six—the paper will not sink in unless there is a projection to force it in. The whole face of the type is 26



points (Didot) by 18, and an examination of the illustration will show with what accuracy the relations have been calculated.

The types being perfected, the machine remained to be considered, and M. Marinoni, by some inconsiderable alterations in his treadle, "l'Utile," met the case. The inking arrangements were removed and the machine adapted to accommodate two forms of mathematic apposition, one on the platen, the other in the usual place. The result gives a more beautiful and regular embossage than any previous method; justification is no longer needed, the work being "self-spacing"; the preparation of female dies is abolished; one-half of the paper, presswork and binding is saved, and the books are reduced to half the bulk and weight. The Braille process may be fairly said to hold the field at present; the new invention must give it a still greater impetus; for curiously enough it can not be adapted to any other existing method. It is clear, too, that it is adapted to a six-group scheme and no more, so that where, as in the Japanese syllabary, the characters are too numerous, it can not be employed. On the other hand, as it can not be built up from smaller units, and the types are not reversible, every separate character requires its own type in two forms, recto and verso (it will be noted that these are distinguished by one and two nicks respectively) whereas Braille could be composed typographically with a minim of five characters and one space, each character being reversible.

I think, however, that a unitary modification is possible, by which, instead of all the types being of uniform set they might be cast in the proportions of 1, 2 and 3. The main point to be observed in printing is to see that the pages are locked up in position with perfect accuracy. The slightest defect in this respect, or an error in make-up opposing recto to recto or verso to verso, would destroy the type.



The alphabet of two elements commonly known as the Morse alphabet, is dated, I believe, from 1837, though the germinal idea, with a remarkable forecast of the wide usefulness and adaptability of such a scheme, may be found in Lord Bacon's works and later still in the writings of the ingenious Bishop Wilkins. It occurred to me long since that, had that alphabet been known and used as it is now in telegraphy, heliographics and lighthouse signs, and nearly every kind



FIG. 4.

of signaling, it might even have been preferred by Braille to his own plan; not, of course, in the horizontal fashion in which it is impressed on the tape, which is unsuited for either writing or typography, but arranged vertically, as in Fig. 5 in the second line of the illustration. It would be quite possible, too, to print such a system on M. Balquette's plan, with the necessary modifications, and the legibility would probably be as great as that of any system yet devised. The sole objection to the Braille is the general one, applying equally to many systems which have been found inferior to it in other respects—that an unnecessary multiplicity of alphabets is to be deprecated. The two-element alphabet is in world-wide use, and to thousands

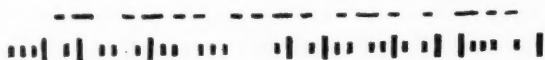


FIG. 5.

of persons who read by sight is as legible as the roman, which has had full trial for tactile reading and has been found wanting. But, after all, it need be only the work of a few hours to acquire a new alphabet; and it is not difficult, with the proper appliances, to write in Braille, embossing the characters by hand. The system is widely known in many lands and is in growing favor; and when a scientific and satisfactory scheme is displacing older and imperfect methods, the sooner it becomes universal, the better. And I think it can scarcely be doubted that the beautiful inventions of M. Balquette, so admirably carried into effect by the late M. Gustave Peignot, will tend materially to that end.

#### UNION LABEL ON POLICEMEN.

The United Garment Workers of Baltimore are seeking to compel the police of Baltimore city to wear a union label. They insist that the board of Police Commissioners must not award the contract for police uniforms to any firm not using the union label. The president of the board takes the legal and sensible view that the question is one in which the board can not interfere between the contractors and organized labor. In view of this impertinent demand by an element connected with a body which is attempting through Congressional action in the anti-injunction measure to legalize rioting and other crime, as an admonition it might be well for the police board to go a step further and impress upon this particular body of organized labor that the only label for the police force of Baltimore to wear is the label of law and order.—*Manufacturers' Record*.

Written for THE INLAND PRINTER.

#### DISPLAY COMPOSITION.\*

BY FREDERICK FLAGLER HELMER.

II.—THE SINGLE SERIES, OR HARMONIOUS FACES.

DO NOT make a job of printing as full of all sorts of faces as an old-fashioned photograph album. Ill-assorted characters may swear at each other and spoil the good effect. "One job, one face" is thoroughly proper if the job is small. But a few faces, in any event, are all that should be allowed. In display you are working upon a very complex problem when you simply consider arrangement for the interpretation of ideas, let alone the attainment of artistic effect, so do not increase your task by multiplying the difficulties and assuming to handle several styles of type together while you are endeavoring to make the job have a style of its own.

It is generally admitted that every job must have unity and a style of its own.

If the job is a booklet, it must be laid out upon a consistent scheme of arrangement. There must be a uniform body type. There may be distinct type-faces for headings and subheadings and titles to illustrations, but the same should be used throughout. The purpose is that the reader shall not be confused and that the brochure shall proclaim by the style of its pages, as well as by the fact that they are bound together, that the booklet treats of an individual subject or of closely related matters.

If it is a space advertisement, the owner certainly wants to keep distinct boundaries. A full-page magazine advertisement must not be mistaken for two half pages, or a group of lesser spaces. And a one-inch

LOVE NOT  
TOO MANY FACES  
Even Solomon Failed  
when he  
Set His Head  
upon a  
PLURALITY OF FAVORITES

FIG. 1

notice in a newspaper page must not be allowed to get lost in a flood of patent medicines or overwhelmed in any crush of bargain-sale advertisements.

While there are several features of display which have a good deal to do with making the job hold together and appear individual or distinct from its surroundings, there is nothing that bears so directly upon the problem of unity as the restriction of using but one type-face or merely a few harmonious styles of letter.

One face is not a very close restriction when we consider that commonly a font provides both caps and lower-case, and that without really stretching any

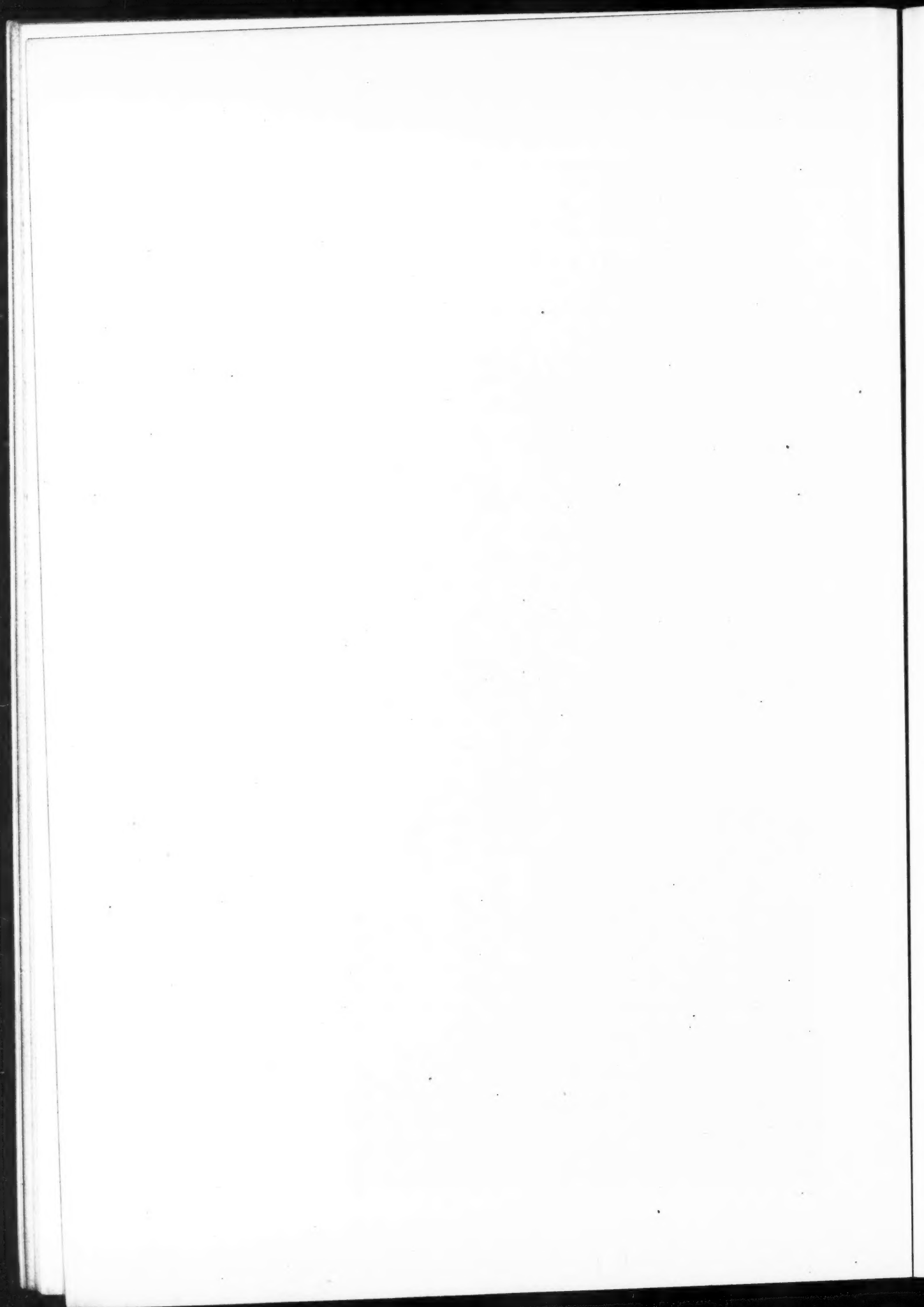
\*Copyright, 1904, The Inland Printer Company.





Copyright, 1904, The Inland Printer Co.

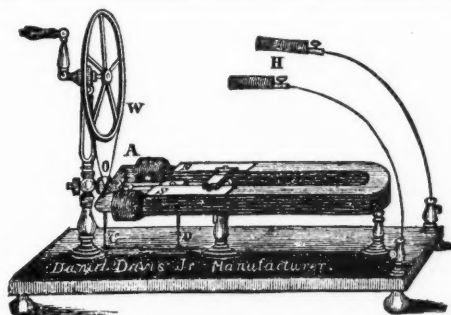
IDYLLS OF THE COUNTRY—No. V  
A QUEER FISH



point we may bring in italics, both lower-case and caps. Thus we have four changes, not considering the variation of size to be found in a complete series.

Size can hardly be said to vary the style, though capital and lower-case letters are distinct enough to

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PARTICULAR ATTENTION  
IS INVITED TO

### Thomas, Comperthwait & Co.'s SCHOOL PUBLICATIONS UPON THE NATURAL SCIENCES.

AMONG THEM ARE

JOHNSTON'S CHEMISTRIES, JOHNSTON'S PHILOSOPHY  
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A MANUAL OF CHEMISTRY,

ON THE BASIS OF DR. TURNER'S ELEMENTS OF CHEMISTRY, CONTAINING, IN A  
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OF THE SCIENCE. DESIGNED AS A TEXT-BOOK IN COLLEGES  
AND OTHER SEMINARIES OF LEARNING.

A NEW EDITION.

BY JOHN JOHNSTON, A.M.,  
Professor of Natural Science in Wesleyan University.

JOHNSTON'S TURNER'S ELEMENTARY CHEMISTRY  
FOR THE USE OF COMMON SCHOOLS. 1 vol. 18mo.

(76)

FIG. 2.  
Set about 1850.

bring us into controversies as to their proper combination in display. (The controverted points will be taken up later.) We may even say that for the purpose of display we can make seven noticeable changes with a common roman face (including its italics) as in Fig 6.

This example is not by any means a model of display, for the changes are too many for so short a piece of composition. It is given only to show how much variation can really be gotten out of what may be considered a single font. "Overdisplay," as here shown, is a serious fault, but we can not deny that there is more unity in the above example than in any seven lines of Fig. 2—a piece of composition executed in the "reign of terror." What the purpose of such work as this of Fig. 2 might be is hard to say. It would seem,

though, the compositor had no desire to unfold the sense of his copy, but wished only to display his possession of a great variety of type faces with the pride of a collector. Display, when it becomes a gratification of the printer's vanity and stands for nothing but a show of his types or (as more commonly to-day) a demonstration of his technical ability or even his taste for artistic effect, loses its intrinsic value and gives reason for the too prevalent belief that it is undignified and whimsical.

Display's real forte is presentation, not ostentation.

Naturally the first idea that any single piece of composition should convey is that the various lines or portions of it are knit together more or less closely and relate to one matter. Later lessons will lay stress upon the separation or punctuation of copy by means of display—the breaking up for the sake of distinctions and emphasis—but these considerations must always be taken as secondary, or within the principle of unity.

It is a delicate matter to adjust words in type so as to indicate their proper relation—to separate and magnify them in order to develop their meaning and yet not divide them in such a way as to destroy their cohesion.

A job set in a single series of type will of necessity be consistent in style throughout. "One job, one face" is practically an automatic rule: after it is determined what face to use there is no need to worry whether one line is going to look well beside the next one. Of course, this does not settle all concern in regard to the final effect of the display, but it relieves a man at least upon one point, and that is the harmony of his types. Being relieved on one point gives better opportunity to carry out the other points successfully. Greater simplicity is attained both in effect and in fact. There is a better foundation on which to build up the structure of display, and when a man is fitting together his twelve-point lines and eighteen-point lines and six-point lines, choosing out and subordinating his words or phrases of emphasis, thinking incidentally of balance and pattern, the illumination of white space and the placing of ornamentation, his calculations do not have to be readjusted at every step on account of changes in the style of letter.

However, it would be extreme to hold to the principle "one job, one face" under all circumstances. There are cases where the contrasts shown in Fig 1, although they give noticeable distinctions, are still not strong enough. And again, there is sometimes danger that variation of size may be overworked. It will not do to let type display become monotonous. It must be attractive, sprightly, full of many devices in order not to jade the interest of the reader.

Unity does not depend upon the restriction of type to one face. Certain faces, often very unlike, are known to look well together, and these may act as foils one of another, like friendly beauties, showing off each other's characteristics to real advantage with no slighting of their own attractions. And, further, there are

other faces which have such a likeness, despite individual peculiarities, that the family relationship brings them naturally into company. Of these latter we may instance as an example, Jenson Heavy Face and Jenson; or, again, Title and Modern Roman; or, as frequently used, though not so agreeable in comparison, DeVinne with Old Style Roman.

On the other hand, perhaps the most pleasing example of contrasting harmony, and at the same time a very popular combination, is that represented by Priory Text and Caslon, as in Fig. 3.

There is a richness of effect where the Priory and Caslon are mingled. The black-letter emphasizes the

**Thorough Acquaintance with A FEW FACES** is better than **A SLIGHT ACQUAINTANCE with MANY**

FIG. 3

simplicity of the roman and the roman enhances the dignity and beauty of the black-letter. A little of the latter is all that is needed; beware of much of it!

Priory, or some such black-letter, when used with Old Style Antique, produces more of a medieval effect. The combination is a trifle heavy—agreeable but sedate (Fig. 4). Strong contrast, the antithesis almost of black and white, occurs when Post or Blanchard is set with an Old Style Roman, yet the rugged individuality of the letters in each of these styles makes a bond between them (Fig. 5). Old Style Antique with Old Style Roman gives a less violent contrast, as well as a very pleasing one, and together they make an attractive page, the former used for headings, the latter for body matter. Tudor may be placed acceptably with Jenson. Bradley has even served effectively in panel arrangement with Old Style Antique (Fig. 6). There are many other excellent combinations, especially among

new faces, which the foundry specimen sheets frequently suggest.

It is difficult to go far in the matter of advice as to what combinations will prove harmonious and agreeable. There is a knack of putting types together that enables some men to do what others can not, and occasionally we have surprising combinations that join together successfully seemingly antagonistic faces of type. Yet there are certain points in general to be observed. Condensed letters and extended letters can sel-

dom be allowed to move in the society of the recognized leaders; they must associate only with their own kind. A fancy letter, with quirks and queernesses, on general principles should be tabooed; it has nothing in common with the faces we need to use as body letters, and would not be a satisfactory body letter itself. In a small job, however, such a face, even though fancy and queer, when used all by itself may possibly produce good effect; but trouble is likely to arise when you try to put it with anything else. The insistence of type-faces upon proper association is stronger than the observance of the "color line" in the South.

And, again, even when you find two faces that can be made to associate agreeably, remember the introduction of still another means that the third must harmonize with each of the two, and a fourth-comer has to have such remarkable fitness that it will go well with each of the other three.

Judgment as to harmony is a matter of taste; it can not be determined fully by catalogue and rule. If a man is not certain of his own taste, let him choose some one of whose taste he feels positive the public approves and then employ such combinations as this master uses. This is not necessarily servile imitation, but a means of study, and in time good taste will be acquired.

This idea of employing few faces may be wisely carried farther and applied as a principle even to the entire work of an office as well as to a particular job. Type-faces are tools, and it is the practical workman with a few tools who outdoes the efforts of the faddish amateur equipped with every possible device to be purchased. There are woodcarvers in Switzerland who do beautiful and marvelous things with only one instrument—a single knife. But such a man knows his knife. He can handle it with absolute freedom and certainty, as he might not a whole set of chisels and gouges. It takes much practice to gain facility with a tool, and the question is, of how many instruments can a man be the master.

Analogously, there is a limit to the number of type-faces a compositor can be familiar with and handle successfully. It is better to be master of work in Caslon and Old Style Antique and a few accessory faces than to attempt work in all the latest productions of the type foundries. It is better to be able to produce variety of effect with one face than to keep repeating an unoriginal style of work in different faces.

It is worthy of notice that there are presses undertaking the highest class of book printing and special artistic typography that have chosen a distinct face of type of their own, using it quite to the exclusion of others, for instance, the Village Press, using Mr. Goudy's newly designed letters, and the Cheltenham Press responsible for the popular Cheltenham type. And were there not but two faces used in the Kelm-scott Press—the "Troy" and the "Golden"?

Of course, every printer understands that restriction as to face means full provision as to size and

\*\*\*\*\*

**Early Closing**

**I**F you will TELEPHONE (Oxford 1173) or WRITE (653-655 Atlantic Avenue) we will send you, FREE OF CHARGE, a large Closing Card (8 by 14 inches)—a reduced facsimile of which is printed on the back of this slip—for your office door

OR,

if you will CALL or SEND (we are opposite the new South Station) we will GIVE you one on THE SAME LIBERAL TERMS.

CARL H. HEINTZEMANN  
THE HEINTZEMANN PRESS  
BOSTON, MASSACHUSETTS




FIG. 4.



quantity, so that one series can meet all requirements. It is a shame to resort to old, discarded fonts for merely "something of the right size." For such an act the printer may apologize to himself, or even to "the man who pays," but the job will not carry the apology with it so as to beg excuse for its fault in the eyes of readers.

A word would best be said here about the choice of appropriate faces or styles that seem related to the character of the job. Offhand, one would say use heavy type for hardware advertisements and dainty type for silverware advertisements; a real estate circular might be pretty black (apropos of the earth), while a circular on cut glass ought to be set in a type that is light and clear-cut. But these analogies are superficial. The type should rather be chosen to suit the reader than the object. Naturally, this puts upon the printer some of the responsibility of an advertising man, but the printer must be something of everything these days.

It is true that heavy letters often have a certain dignity and incontrovertible aspect, that light-faced letters suggest pleasure, or the moment's interest, and appeal to those who dread being bored. But, after all, it depends upon the compositor to bring even these features out. People can be thoroughly bored with dis-

by good composition a host of different faces are made equally appropriate.

It is not necessary to have on hand a great many styles of type in order to have faces appropriate for all customers. Legible type appeals to every one. When you set an advertiser's work aimed for a certain class of readers and want the composition itself to convey a certain impression of honest declaration, or elegant dignity, or graceful brevity, or astounding importance, as the copy suggests, you will endeavor to compass the matter by all the devices of display, not just by the choice of faces. The faces play their part, but that part is rather to present things legibly and maintain unity (through their harmony) than to suggest any particular line of business by the character of their design.

(To be continued.)

## The • Northern • Pacific • Railway

Reaches all the principal  
points in the Northwest

## Their • North • Coast

Limited • is a model of  
luxury and comfort from  
one end to another — use  
it and your trip across  
the continent will be a  
continual pleasure.

W. F. MERSHON, G. A. P. D.  
319 Broadway, New York City.  
CHAS. S. FEE, G. P. & T. A.  
St. Paul, Minn.

FIG. 6.

## THE SATURDAY EVENING POST



FOUNDED A. D. 1728

PUBLISHED EVERY SATURDAY BY  
THE CURTIS PUBLISHING COMPANY  
421 TO 427 ARCH STREET PHILADELPHIA  
GEORGE HORACE LORIMER, EDITOR

Subscription Two Dollars the Year  
Five Cents the Copy of All Newsdealers

The Net Paid Circulation of The Saturday  
Evening Post of January 30 was  
653,350 Copies

FIG. 5.

play in light faces, and it is even possible to drag down the dignity of black-letter and to make sober-faced gothic do foolish stunts.

The strongest associations we get as to the relation of type-faces to business seem to be in their representing the work of certain printers or standing for certain national advertisers' type styles. If you undertake, by examination of many specimens, to discover what type is commonly used for any particular line of business, you will discover that printers disagree, and

## THE NEWSPAPER MAN.

He seldom is handsome or natty,  
And has none of the charms of the dude;  
Is oft more abstracted than chatty,  
And sometimes unbearably rude.

He courts us, then slights us and grieves us,  
As much as he possibly can:  
He kisses us, loves us and leaves us,  
This perfidious newspaper man.

Our mothers won't have him come calling,  
He's no earthly good as a "catch";  
His morals (they say) are appalling,  
His finances usually match.

He's rollicking, reckless, uncaring,  
Lives but for the hour, the day;  
He's dangerous, dubious, daring,  
Not fit for a husband, they say.

But somehow we girls are forgiving,  
Perhaps he but needs us the more  
Because he goes wrong in the living  
And knows the old world to the core.

So we pass up the dude and the schemer,  
Who lead in society's van,  
And cherish the thinker and dreamer  
Enshrined in the newspaper man.

— Marie M. Hemstreet in the Blue Magazine.

Written for THE INLAND PRINTER.

**DIE-CUT PRINTED NOVELTIES.**

NO. 1.—BY GEORGE SHERMAN.

THE increased rivalry among advertisers in their efforts to exceed each other in solving the problem of how best to attract public attention, has opened a broad field for profit to the printer with original ideas. Just now the die-cut printed novelty seems to be a popular means of catching the public eye. Attractive devices of this kind are used by almost every advertiser who depends upon the mails as the medium for conveying publicity. A few illustrations of clever die patterns, with suggestions on the making of die forms, are, therefore, opportune. When scoring and die-cutting are applied to the making of original conceits in envelopes, folders, booklet covers and other printed novelties, the opportunities for diversity are almost unlimited.

Fig. 1 illustrates an ingenious die-cut souvenir of the Illinois Press Association Convention, held at Cairo, Illinois, some time ago. The novelty was made up in the shape of a pyramid with a silk cord attachment, to be suspended from the buttonhole of the coat lapel. The printed announcement appeared on all three sides and on the base of the pyramid, and the whole was at once appropriately suggestive of Cairo (Egypt), Illinois. Four impressions were required to make the

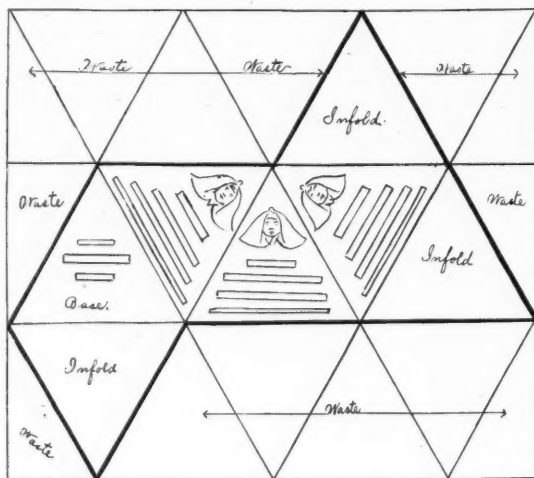


FIG. 1.

Courtesy J. E. Chapler, Inland Type Foundry.

job ready for folding. The runs consisted of the type form, two forms of scoring rules and the die form. No glue was used in the folding, and, in fact, by displaying a little ingenuity in the making of patterns, almost any kind of carton, envelope or folder can be cut from a single sheet and folded into permanent shape, possessing durability equal to the pasted article. In the accompanying illustrations, light lines represent the scoring rules and the heavy lines show the arrangement of the steel rules for the die form.

Fig. 2 is a good example of the possibilities in scoring and die-cutting when applied to the manufacture

of simple articles for every-day use, that are valuable in many ways, aside from their merit as advertising novelties. It is within the scope of any printer with the ordinary facilities of the smallest job-office to produce articles of this nature, and it is undoubtedly a field for ample profit, if handled properly. This is a card case and a card holder combined. It supplies a method of

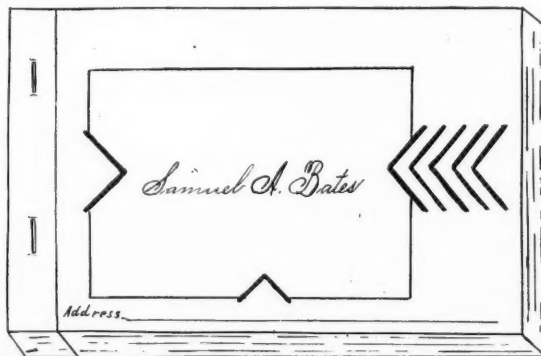


FIG. 2.

keeping cards clean and in neat arrangement for ready reference.

It will be best to use a tough bristol board for the leaves of the card holder. In jobs of this kind, scoring rules and die-cutting rules can be run at one impression. The arrangement of the die-cutting rules in this pattern permit the insertion of business and name cards of almost every size. A line for an address, printed on the bottom margin of each leaf, will enhance the value of the holder, in that it saves cards without addresses printed thereon from being mutilated with writing. A dozen or fifteen pages of this kind, stapled together at the stub, and encased in a neat cover, will make an inexpensive and useful advertising device. A small pocket for your own cards can also be easily arranged in the inside of the back cover. This same idea can be embodied in the make-up of printers' sample-card cases, etc., making a neat and handy article for the solicitor. In making up ordinary scoring and die forms that admit of simple justification, such as perpendicular, horizontal and parallel rule forms, they can be quickly built with the furniture and spacing at hand. In making up the more difficult combinations of rule, however, it is always advisable to transfer your pattern to a space-high board and saw out your necessary justifying furniture. Even this kind of justification is possible in many patterns of envelopes, folders, etc., where it is desired to cut out circular and eccentric openings, make diagonal incisions for the admission of novel closing clasps, and where scoring and die-cutting rules of various shapes and lengths must be placed at many angles all over the form.

An ingenious and labor-saving method for making up such forms may be described as follows: In the first place, make a careful drawing of your pattern, cutting all incisions, odd shapes, etc., and then carefully

fold the entire pattern into the desired form you intend to produce. See to it that all folds, infolds, laps, inserts and incisions fit perfectly. Experimenting along this line will often evolve very catchy novelties. Having correctly completed your pattern, you will be in position to get the proper lengths for the various rules necessary to complete the form. After cutting the rules and bending them into the various shapes, secure a perfectly level ink slab and lay your chase upon it. Put in all the necessary furniture and quoins needed in the lock-up, leaving a perfectly square opening in the center of the form about the size of the sheet required for the

with enough water so that the whole mixture will be of a consistency that will easily permit of its being poured into all the open space surrounding the rules. Pour in enough to fill all the open space to about space-high. Pour right over the wax coating, as the latter will not interfere a particle. Before the mixture is entirely set you will be able to apply enough pressure to the quoins to make raising of the form possible. Stand your chase on end and scrape off the wax that may still remain under the rules, and then, as quickly as possible, plane down the form very carefully. Try all the rules with your fingers, and if any of them appear a little loose



Photo by Charles Reid, Wishaw, Scotland.

#### THE FATAL GIFT OF BEAUTY.

job. Next melt some beeswax and pour it in this opening to the depth of, say, about one-eighth of an inch. After this coating of wax has cooled, transfer your pattern to its surface by carefully tracing the outlines with a darning-needle or any sharp-pointed instrument. You will now be able to readily push the various pieces of rule into the wax in their correct positions in the form. Be very careful that the rules all stand up perpendicularly and that they are not off their feet. With a little care it will be possible to press a proof into a thin sheet of French folio with the proof planer as the form now stands. To insure accuracy and to avoid the accompanying difficulties encountered, should you make a mistake, it will be best to cut out and fold up this proof, that you may be sure you are right. This done, you are now ready to make your form permanent. Mix the necessary quantity of plaster paris with binders' paste (starch or flour paste) reduced

on account of the planing, it will be well to daub a little more of the composition around the top of the rules. All of this can be accomplished in very little time and the process will be found to be a decidedly more profitable method than attempting to make difficult justifications with quads and metal furniture. Next cut small mortises into the solidified composition at all the open places between the rules and insert therein small pieces of cork stoppers, so that they will project about four points higher than the rules. It is not necessary that the height of the pieces of cork be regulated to an extreme exactness. The purpose of the corks will be to release the cut-out portion of the sheet, in die-cutting, from the waste scraps, which will fall under the press.

That your die form will cut perfectly clean, it is necessary that a smooth sheet of brass be placed back of the tympan—the back of an old, discarded job



galley will fill the purpose admirably. After making your trial impression, should there appear places that are not perfectly cut, a little filling of these places in the rules will remedy the defects.

Written for THE INLAND PRINTER.

### HOW TO BUY SPACE.

BY CHAS. S. ANDERSON.

"MR. STIRLING, you'd better go up and see Dave Mason this morning. He telephoned a little while ago that he wanted to make a contract for three months, and I said I'd have you see him."

Thus said "the old man" to me, his advertising man. We were running a daily in a river town where times were hard. Dave Mason was pretty nearly the whole thing in that section of the State. He owned an immense jobbing and retail store in the county seat, five miles from our town and only half its size; he was president of a bank in his town and vice-president of a bank in our town; he owned the electric-light plant, gas-works, water-works and most of the stock of the trolley line that connected the two towns.

Dave was quite a personage, in fact, and I hoped to land him for a nice fat contract; we certainly did need the money.

When I was shown into Mr. Mason's private office, he lost no time in getting down to the matter in hand. He knew what he wanted, and how to get it.

"Mr. Stirling, what's your best figure—check with the order—for two columns three times a week for three months, each ad. to run twice—space three columns wide and two-thirds deep? Check with the order, mind?"

It didn't take me long to figure that: 13 weeks—3 times a week—2 columns at a time—78 columns—dollar'n a half a column—\$117. But I knew he expected a big cut, so I mentally made it a dollar a column. Then I knocked off the \$3, for cash with order.

"Mr. Mason, I'll make the contract the way you specify for seventy-five dollars." (I hoped to get part of that to apply on my back salary.)

Dave just laughed—a pleasant little laugh that somehow didn't seem to cheer me up very much. Then he said: "Give you fifty dollars."

I got up and reached for my hat. "Not me, Mr. Mason. Seventy-five dollars is the lowest limit."

"Hold on, now, Stirling; you'd better take it."

"I'm d—d if I will, Mr. Mason."

"Old John will." (Old John was my boss.)

"Old John may if he wants to; I won't."

"Well, you go and see what he says about it, any way; I'll stick to my offer."

Back at the office, "Old John" turned in his chair as I tramped angrily in.

"Did y' git it?"

"Get nothing! What d'you think that old hog had the nerve to offer me? Fifty dollars for two columns

three times a week for three months!" And I detailed the circumstances.

"Old John" looked thoughtful for a couple of minutes. Then he said, as he squinted one eye at me through the haze of stogie smoke, "Guess you better take him up."

"Give him all that at that price?"

"Yep."

I had soldiered a little in my time—enough to have learned to obey an order from duly constituted authority. So it was me back to Dave's.

"You're mad, ain't you, Stirling?" he said.

"You know I'm mad."

"Well, never mind; that's all right. Smoke this while you fix up that contract. I knew you'd be back after it."

There was nothing else to be done, so I "fixed it up" as instructed, and Dave handed me his check for fifty dollars. (It would have been good for fifty thousand.) Then he said again: "I knew you'd be back after it."

"How did you know? Why were you so sure?" I asked.

"I'll tell you why," said Dave; "Old John's got a note for fifty dollars coming due at my bank day after to-morrow."

I have always admired Dave for his charitable forbearance on that occasion. A mean man would have made us run that ad. six times a week for six months, with daily changes, all for that same fifty.

Written for THE INLAND PRINTER.

### THE PRINTER'S OMNISCIENCE.

BY STRICKLAND W. GILLILAN.

I.

Said the Merchant's Senior Partner: "What we need is printed matter, Though the kind we ought to issue is a thing that puzzles me; Whether postal-cards or hand-bills for the hare-brained boys to scatter—I'll be jiggered if I'm certain what the printed stuff should be." Then the Merchant spake in pity (though respectfully and kindly) Saying: "Why disturb the brain beneath your lofty silken lid? There is one who can prevent our going at the matter blindly— We will leave it to the Printer." And they did.

II.

Said the Merchant's Senior Partner: "Since he's told us what to issue, Let's decide as to the stock that we should have it printed on; There are countless grades of paper, clear from pasteboard down to tissue, And my notions (if I've ever had a notion) all are gone." Once again the Merchant chid him, in apologetic manner, For attempting such a problem with solution deeply hid; And he said: "We'll simply leave it to that sapient master planner— We will leave it to the Printer." And they did.

III.

Step by step they faltered onward—did this Merchant and his Partner, Leaving all things to the judgment of this wily man who knew; And the Printer treated each of them just like a kindergartner Till he'd pulled their big experiment in advertising through. Then he sent his bill for printing—all his other work was gratis— And they paid it, duly kicking to the bill-collecting kid. Then they said: "Suppose we've missed it and our customers berate us— We will lay it to the printing!" And they did.

IV.

Said the Merchant's Senior Partner: "Much to my surprise I'm finding That the money we expended on that printer-chap of yours Was a crackajack investment and has kept our mill a-grinding, For the customers are flocking thick and thicker to our doors." Said the Merchant: "So I told you. It was I who recommended, And the thing has thus succeeded 'cause you followed as I bid. We have made a scad of money and the harvest's not yet ended— Let us leave it to the Printer!" Think they did?





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## THE INLAND PRINTER COMPANY

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P. R. HILTON, President. HARRY H. FLINN, Secretary.  
A. W. RATHBUN, Vice-President and Treasurer.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.  
H. G. TICHENOR, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

### SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free. After July 1, 1904, \$3 per annum; six months, \$1.50; single copies, 30 cents. SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.**—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.  
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.  
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.  
PENROSE & Co., 109 Farringdon Road, London, E. C., England.  
JEAN VAN OVERSTRAETEN, 17 rue l'Étoile, Bruxelles, Belgium.  
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.  
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.  
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

### EDITORIAL NOTES.

PRINTERS must be the recruits to fill the ranks of machine operators, until such time may come that outsiders can obtain adequate training in hand composition and drilling in the canons of the art of printing.

ANTAGONISM is the normal attitude between the composing-room and the pressroom, and in large establishments where there are more subdivisions the latent antagonism is qualified only by the personality of the workers and the degree of dependence of one department on another. To establish toleration and a spirit of concession, while deprecating the imputation of unworthy motives, is a task that confronts every superintendent or employer, and these will be successful in proportion only to their own breadth of character.

“THE hand compositor is not passing—he has passed,” is the somewhat sweeping assertion recently ascribed to a well-known printer. There is color for this pessimistic view, for it can not be denied that the emulation that not very long ago animated the printing-office force has been qualified by a “what’s-the-use” feeling due to the overshadowing influence of the machine. The most capable of the hand compositors are now machine operators or are waiting for the chance to learn to manipulate the keys, and as the new era advances it is questionable if the changed conditions will not demand more specific and direct methods of educating apprentices.

DURING this month—on May 18, to be exact—the International Typographical Union will, for the fourth time, elect its officers by popular vote. Previously to 1898 the officials were selected by conventions, and the elections, including the incidental wire-pulling, were the principal events of those annual junkets. Marking his ballot for president was the zenith of delegatorial power. That act consummated, the delegate began to assume something like normal proportions—in the eyes of the aspiring candidates at least—as an individual, and the convention got down to work, grinding out fearfully and wonderfully made legislation that puzzled members and employers alike and kept the officers explaining and elucidating until another “most important gathering in the history of the craft”—that is what is always said of a convention when spoken of in the future—rolled round. The anomaly of a convention with limited powers and representing but a minority of the membership electing officers gave way for the more democratic method of selection by popular vote. Notwithstanding agitation for a return to the old system, there is little likelihood of a change. Bodies of men are not more prone to surrender power than are individuals, and as the mem-

bers alone can effect a change, there is little probability of their voting away an important prerogative to the tender keeping of a few glib union politicians.

#### A DEMURRER.

IT is regrettable that some men are unable to discuss a question in which they are directly interested or about which they feel deeply without aspersing the motives of their opponents. This is characteristic of the recent convert to a cause, and in discussing the labor question is found frequently to be the case with men who have not watched the march of events. If these men had kept an eye on what has been going on at their doors, much that now shocks them as being abnormal or phenomenal would be seen to be normal, if not desirable, in the circumstances. The most earnest students of modern industrialism concede they are but seekers after truth and knowledge, so there must be sufficient ground to permit of opposing controversialists giving each other credit for sincerity. Had they been observant, these awakening ones would at least know that in few cases in disputes between employers and employes has either side a monopoly of right, justice or logic.

When men become blinded by passion or prejudice and so far forget the amenities of discussion as to impute base motives to those who differ from them, it behooves those who have been close observers, and therefore possess a glimmer of the truth, to display caution, patience and magnanimity, for the unbridled tongue is the fecund mother of useless trouble and heavy burdens. At all events, that is the attitude we desire to assume toward "Anon," whose letter is printed on another page and who accuses a contributor to these columns of (1) "being subsidized by the unions" and (2) of writing pro-union articles to suit the "small policy of THE INLAND PRINTER to hold the union subscriptions." To those who know, the first assertion will provoke a smile. There is probably no better known union printer in America than the contributor in question. For nearly eight years he was president of the International Typographical Union, and has ever been active in the management of any local union of which he happened to be a member. He is one of the most popular printers in the country, and enjoys to an unusual degree the respect of employers, not excluding those with whom he came in sharp conflict during his administration, which covered a period embracing the panic, the introduction of machines and the inception of the nine-hour workday. To our mind, the fact that in wage disputes — though the paid advocate of the men — individual employers and associations of them have of their own volition selected him as arbiter, is high testimony to his integrity. This contributor's enemies have not been quiet ones, and he has been accused of many offenses, but his rugged honesty is admitted by every rational critic. We feel sure "Anon" will, on reflection, concede the absurdity of

his suspicion that such a man is subsidized by the unions or could be employed to write articles contrary to his convictions.

The article at which "Anon" takes special umbrage — "The Open-shop Policy" — was printed for the purpose of showing how some journeymen regarded that question, as the opening sentence stated. To our mind, the article was timely and an instructive illustration of what it purported to be. At this time, when efforts are being made to force the open-shop issue, is it not a distinct advantage to all to know how representative union men view it? The prudent proprietor looks at all sides of a question before coming to a decision, and we do not think that safe rule should be ignored when a complex phase of the labor question is under consideration. If it is, some one must pay the price. If, however, his objection is that our columns are open to the workers, then we will have to agree to disagree, for it is our conception of our duty to shed as much light on the matter as possible and to let the worker be heard. "Hamlet" without the Prince would be a cogent and sensible production as compared with a discussion of the open shop with the employe or the union eliminated. Irrespective of what some may wish, these are factors — important factors — and it is impossible to ignore them.

It had not been our intention to refer to the matter again, but "Anon's" note seems to make necessary a restatement of THE INLAND PRINTER's position on the labor question. First and foremost, it is not the spokesman of any faction, but is for the welfare of the whole craft, and believes that can best be secured and conserved by the maintenance of an honorable and satisfying peace between employers and employes. In furtherance of this policy, we requested the offending contributor to place his views before the craft because he had been a conspicuous instrument in bringing about the era of peace the printing-trade has recently enjoyed. We know he has ever been the earnest advocate of collective bargaining and believe he is exceptionally well qualified to speak on those practices of employers which stand in the way of peace, as well as on the union policies which are provocative of strife. That he has the courage of his convictions and does not spare his own organization when he deems it wrong, his articles in these columns bear witness. THE INLAND PRINTER is for peace because it believes that policy to be the right one. To those cynical ones who must be shown a dollars-and-cents reason for every purpose in life, we beg to say that a trade journal is successful just in proportion as the craft is prosperous. THE INLAND PRINTER seeks to aid the workman in becoming more skilful and more productive, and does what it can toward enhancing the managerial ability of employers. That development may not be retarded along these lines it is necessary that the craft enjoy a reasonable degree of contentment and harmony, which, as the history of great industries shows, can best be maintained by collective bargaining, which involves the organiza-

tion of both elements. Conditions prove that the great majority of workers in the trade are — wisely or unwisely — committed to the policy of transacting their business through the mediums of unions, which may be made engines of discord and excellent striking machines, but can and, we believe, should be utilized for better purposes. THE INLAND PRINTER regards trade unions as a necessary evil that can not be obliterated, and it would not destroy them if it could. Fairly treated and well managed, they prevent rather than encourage strikes.

THE INLAND PRINTER, being intensely practical, is a journal of the present and is not, therefore, specially concerned as to the genesis or ultimate of the trades-union movement. Its paramount office is to be non-partisan, give all shades of thought a thorough ventilating, and advise its clients as to the best manner of meeting the situation confronting them. It is not part of this journal's duty to speculate on whether this or that move will lead to a socialistic or anarchistic state of society five or six centuries hence, or discourse on whether the Union Carters threw stones or the Amalgamated Vestmakers "made faces" at or pulled the hair of some feminine "scabs." But it is its plain duty to do what it can toward opening the way to an amicable disposition of the problems in hand. Wage and kindred disputes are at bottom business differences, and should be settled in a business-like way. Vituperation from one side and sneers from the other — the stock-in-trade of partisan organs — will not conduce to that end, so THE INLAND PRINTER aims to be a forum where all can meet and become acquainted with each other's views expressed in courteous and fitting terms.

In pursuance of this program, those who wish to let the light shine on the dark places in practical questions are assured that they may do so. "Anon" is not only welcome but invited to say his say, but he is admonished to remember that when a publication has decided on a line of policy on a broad question, it must hew to the line and not be swayed by what a hundred or a thousand subscribers may wish or one or a dozen advertisers desire. Character and backbone are as necessary to a trade journal as to an individual. Without them there can be neither the useful purpose nor the influence which is life. If it were without an elevating, useful mission, THE INLAND PRINTER could not have lived the life it has. If it should descend to the low level "Anon" evidently believes it occupies, it might lose many subscribers and some patrons, and yet be capable of inflicting injury, but it would be bereft of influence for good, and deservedly so.

#### NITSKI.

Said the Japanese Admiral Togo,  
To the Russian Admiral Volganovoremyanishninevgorodovskivitchivo,\*

"If you think you can chew  
Up the guileless Manchu,  
You will jolly soon find it is no go."

[\* Pronounced "Vogo."]

— *Kobe Herald.*

#### THE VALUE OF REPUTATION.

MORE valuable to the printer than tons of type or scores of priceless presses is that intangible thing known as reputation. Chiefest of assets though it is, it can not be shown on books nor computed at the casting-up of annual schedules of profit and loss. It can be bought or sold, it will pass by succession, but so personal is it in its very nature that neither he who sells nor he who buys or succeeds can be assured that it will remain a part of the business that has held it hitherto. Whether it remains, whether it betakes itself to one who has left the old plant for new scenes, whether it vanishes utterly, may depend on many things, but will finally determine by that inherent quality which differentiates one man from all his fellows and which we know as the personal equation. So elusive a thing it is, and so tricky, that one frequently is unaware that his plant has attained a "reputation" until it is brought home forcibly by circumstances from without. Again, he may fondly hug to his bosom the belief that he is in fullest enjoyment and possession of this most desirable addendum long after it has flown.

And this holds good whether this reputation be such as will redound to the credit and the profit of him who has it or whether it be otherwise. For what is it that gives a printer the "reputation" he has, or his shop possesses, among those who patronize him or avoid him? On the one hand, perhaps, brilliancy in designing and thoroughness in executing special or unusual matters; a general excellence in every detail, aggregating in the completed work a high plane of perfection; accuracy in detecting and correcting errors of whatever nature; celerity in delivering rush orders; facilities for producing a certain class of work not possessed by other printers. On the other hand, a general reputation for doing work cheap; for being careless with proofs; for neglecting the minor matters that really make the major matter of the adaptability of the work for the purpose for which it was intended.

And as this reputation, however originating and however sustained, becomes more and more firmly attached to this printer and that, the work of the community is divided along lines of cleavage similar to the divergent reasons outlined above. Even firms of smaller size will be found to divide their work, giving the cheaper class to the printer who will produce that at cheapest rate, without regard to quality, and will reserve for him whose output has a known standard of excellence the grades concerning which there is desire to obtain better work — distinctive work — and willingness to pay a reasonable price for it.

But yet, having acquired this reputation, let the printer beware lest he lose it. So soon as he sits down to serene contemplation of the fruits of his efforts, in the pleasing belief that what has been hardly won will easily continue, so soon is he in danger of loss, partial or total. A matter comparatively small may suffice to place a printer in the company of those envied



ones whose reputations seem secure, nor will it appear that he is to be easily dislodged. Unless he continues to make manifest his fitness for the place he has won, however, it will not be long ere he is known by his absence. So hard is it to live up to one's reputation!

A considerable buyer of printing, one whose taste is excellent as his requirements are exacting, said but lately that he found increasing difficulty in obtaining the class of work he desired, either in the great cities or in the smaller shops that are to be found in increasing numbers in the provincial towns. When I pressed him for reasons, it appeared that there was defect in

a reputation by any print-shop. To this should be added a further word. A reputation once gained, so it be a reputation for doing, say, some one class of printing better than any one else can do it, and there will be a steady and logically increasing stream of customers bringing that class of work to that printer. And by that very fact will the printer be spurred to do more and better of that one thing in which he is known to excel. The influence of his mind upon the work, and the reciprocal influence of the work upon his mind, can not fail to be of increasing benefit to both.

R. C. M.



Photo by Charles Reid, Wishaw, Scotland.

PRESIDENTIAL  
CHICKEN

designing and in carrying out the designs—a haste that inclined to waste of harmonies, a tendency to pass as satisfactory that which was merely “good enough” in the sense of being not directly bad; in other words, a superficiality that seemed not so much due to “commercialism” as to plain heedlessness.

Something of truth there is in these strictures, but they are, as it seems to me, rather too severe. There should be discrimination in the choice of houses even among those all of which are known to produce work of the highest class. An establishment that had won a reputation by the creation of a sample book of cover papers, for instance, might not be best fitted to write and print a bicycle catalogue or illustrate in colors a seedsman's price-list.

I have said that the personal equation was directly responsible for the acquisition and maintenance of such

#### A CO-OPERATIVE PRINTING SCHEME.

AT the last quarterly meeting of the London Society of Compositors there was submitted a report from a committee, composed of a representative from each of the more prominent printing-trade unions, which embodied some novel features. It is clearly one of the outcroppings of the recent British anti-trade-union judicial rulings, for the committee says, “menaced as the trades-union movement is by these decisions, which have swept away the liberties we have enjoyed for thirty years, it behooves us to look around for fresh weapons and methods, and we are of the opinion that if trade unions would actively enter into the field of coöperative production whenever a suitable opportunity offers, they would materially strengthen their position.” Then the committee unfolds its plan for the establishment of a coöperative printing-plant which shall make



a specialty of catering to trade unions, coöperative societies and organizations in which the working people dominate either through membership or the investment of union funds. The estimated capital required is placed at \$50,000, to be raised by the sale of shares at \$5 each. We all know that, given a good accountant, almost any scheme can be made to look like a bonanza, and the prospectus of this project presents an alluring outlook. It is said the printing and stationery accounts of the trade organizations in the territory to be covered amount to \$750,000 a year, and the work is of such a character and is given out with such regularity that

superior to their interests as coöperators. Such has been the experience here in America, and human nature seems to be much the same the world over, even though this be projected in England, where coöperation is much better understood and farther advanced than with us. There is a strong appeal to sentiment in the prospectus, especially marked in the assurance that "it is not the intention of this company to simply make money and share the profits, as in ordinary money-mongering concerns," and we are left in darkness as to what disposition will be made of the surplus. If it were an American venture, I should say it had



Photo by Charles Reid, Wishaw, Scotland.

#### POSSIBILITIES.

OR CROW.

the new company would be free from those fluctuations of trade which so worry the ordinary business house; and, besides, the work is at hand to commence on, removing one element of risk usually attendant on launching a new venture. This brings to mind less ambitious efforts along the same lines in this country, notably in New York and among Knights of Labor printers in the heyday of that organization's popularity, but somehow the work did not put in an appearance or remain with the coöperative concern even when it was given "a show" for the printing. The writer of the London prospectus also overlooks the important fact that the men employed in offices now doing the work would bestir themselves in order to keep it where their job was, even though shareholders in the concern. So far as the work done by their employers is concerned, their material interests as wage-earners would be

failure written all over it. The movement, however, has a moral. It shows that circumscribing the activities of trade unions will not settle the labor question; the workers will attempt to attain the ends by other means, none the less disquieting to those who would attempt to dodge an issue that can not be evaded, and which must be met in one form or another. These Londoners propose to better their condition by becoming employers in a way, their ultimate object being a state of society in which the employer, as we know him, will be eliminated. German and French workingmen, finding almost insuperable obstacles in the path of a trade-union movement, have gone into the political field with such success that the socialist parties exert more influence in their respective national parliaments than does the Democratic party at Washington or the Liberal party at Westminster. From what may be judged of

the drift since the anti-union crusade has been with us, the American workingman is inclined to follow the example of his continental fellows.

W. B. P.

#### ASCERTAINING COST.

**I**N spite of its ancient and honorable position among the mechanical arts as the greatest agency in the advancement of civilization and the spread of knowledge, the printer's calling, at least that of *master printer*, is not as prosperous as it should be, or as compared with almost any other of importance. Many fail, or at best only avoid it by a narrow margin, and but few are able to gain the competency necessary to the enjoyment of old age in well-earned leisure.

Why do not printers make money? Surely not for lack of patronage, since, at least in America, there has been a rapid increase in the number and size of printing plants and a vast improvement in quality and quantity of product.

Bad management is, of course, largely responsible for financial difficulties, but by far the most common preventive of prosperity is *guesswork competition*, and right here is the root of the whole difficulty: *Printers figure against each other without knowing what things cost*. The man who gets the job is often worse loser than the man who fails to do so, but neither one knows it. The unsuccessful one is sore at the loss of the work, assumes that the lucky (?) man must have seen a profit in it, and resolves to bid lower next time. If the *net results* of such jobs could be known when finished, a few experiments of the kind would satisfy most printers, and this cut-throat plan be promptly abandoned. The customer has rarely any means of judging the value of the job except by the *price* he pays for it, and in getting one printer to bid against another he proceeds on the reasonable assumption that he is dealing with intelligent business men who know what they are doing, and very rarely with the idea of securing prices below cost.

Reckless competition, through ignorance of real costs, has been the bane of every business, and the primary force in bringing about combinations and trusts; a result, of course, impossible, even if desirable, in this business.

Competition being unavoidable, it ought to be confined to legitimate methods, where facilities and ability, personal and mechanical, shall determine the degree of success, and the chief requisite to this end we believe to be *education* on the subject of *costs*.

In our opinion, the question of *cost accounting*, which is quite a different thing from estimating or cost figuring, is of more vital importance than any other, or, perhaps, all others now before the printer.

After one year's operation in the office of the publishers of this magazine, an office handling a very large volume of job and book work aggregating twelve thousand separate orders per year, the system adopted has replaced a condition of uncertainty by one of confidence

and definite knowledge of actual costs and profits, and has provided a continuous object lesson for the estimators.

Knowing that many prominent printers are already trying to improve conditions in this particular respect, we have arranged to discuss the subject at length in a special department of *Cost Accounting*.

In it we will treat of various plans in use, which will be reviewed and commented upon by Mr. W. H. Roberts, who designed and installed the system before referred to, and whose articles on this subject last year will be recalled.

This is done with a full appreciation of the following facts:

First: No cut-and-dried scheme can be adopted successfully in any establishment doing a large business, the variety of requirements, conditions and personality being so great as to render anything of the kind out of the question.

Second: Given a plan exactly adapted to particular conditions, it is extremely doubtful if it would be properly started and given a chance to show its value, if furnished ready-made and left to run the gauntlet of objections and "knocks" by the usual run of clerks and foremen.

This department will, therefore, be for such general discussion as will stimulate interest and throw light on the subject as a whole, without attempting the impossible by trying to discover a universal cure for existing troubles.

We extend an invitation to managing printers everywhere to submit for notice or discussion, if found available, any schemes or devices which they have adopted and found useful.

In doing so please furnish the following information:

Give list of departments, or classes of work you produce in your own shop.

Send all forms in use, with full description of how applied.

Give names of all general ledger accounts you use. How are estimates made? (Give basis and method, not prices.)

How are estimates recorded?

In what shape are they given to the applicant?

Are estimates compared with results of the work when completed?

How are orders recorded? How indexed?

Give form of job ticket which follows the work.

How is the time spent on job reported and recorded in the various departments? Give blanks used for this purpose.

How do you figure time required for distribution?

How do you get at the time required for proofreading on small jobs?

How is the cost of ink arrived at?

How is the cost of presswork computed?

What records of press operation are kept and how is average product and efficiency determined?

What account is made of employes' time not directly chargeable to any particular jobs, and how is this time considered or allowed for in obtaining actual cost?

What accounts, books or other records are kept outside of the office and by whom?

What comparison, if any, is made, and how often, between the total expenditures for all purposes and the total of cost figured on work done?

Are you able to determine the effect which slack work, or a rush requiring overtime, has on costs in various departments, aside from the time charged directly to jobs?

How do you apportion the following items of expense or disbursement among various jobs?

Office expense (including salaries).

Power, heat and light.

Selling expense, commission and discount (regular).

Repairs and depreciation.

How are net profits determined and when?

Written for THE INLAND PRINTER.

#### AN OPEN FORUM.

BY W. B. PRESCOTT.

IF variety be the spice of life, then expressing one's views on various phases of the labor question results in being served with a highly seasoned dish. To be accused month after month of treachery to the union cause and to know that advertisers have been urged to withhold patronage from publications which open their columns to the presentation of pro-union views are incidents you soon learn to dismiss with barely a passing thought. But now and again something in the way of criticism comes under your eye which is not unworthy of consideration, even though it is a fatherless waif. The writer of anonymous letters is usually classed among the despicable — and rightly so, when his object is to inflict injury on a third person. Here is a gentleman who writes directly to the object of attack, and though I have received hundreds of such letters, ranging all the way from the man who gave timely advice in a friendly spirit to the disappointed and irate individual who confided his intention of buying a gun for the purpose of "featuring" me in a slow-march procession, yet I have never harbored any particular ill will against this sort of fellow. It is a thousand times better that he should utter the truth under the guise of anonymity than prevaricate and deceive over his signature. Perhaps the waste-basket is the place for such missives, but not until after you have extracted what good there may be in them. That seems to be a better policy than raving about the meanness of men who do that kind of thing.

Now, here is a letter that is deliciously frank, and probably expresses views typical of those held by many readers, especially those who have listened to the paid "gabmeisters" of the anti-union movement. The writer unconsciously betrays his habit of being

behind the times by addressing the envelope to the Monroe street building which THE INLAND PRINTER vacated about a year ago. The letter is innocent of date-line, but it was mailed in Chicago, and is evidently from an employing printer, as it is written on the back of a paper company's price-list, and reads as follows:

I have frequently noticed your articles in THE INLAND PRINTER, but never got very far into any of them after seeing the thin line of argument with which they were all tinctured. After reading a part of your "Open-shop Policy," I can not but believe you are subsidized by the unions or have need of clearing away the dense cloud in which you are enveloped. The unions certainly are working toward slavery and killing ambition on both sides. Unfortunately, I have to employ union labor, but if I were a workman I would not work alongside a man who had sold his birthright. Possibly you know better, and find it to be the (small) policy of THE INLAND PRINTER to hold the union subscribers. "ANON."

I hasten to assure "Anon" that the unions have not subsidized me, and, so far as I know, they are not given to paying their champions; the very reverse is said to be their characteristic attitude on the question of remuneration. In theory and practice I am a trade-unionist, and, therefore, may be enveloped in the "dense cloud" of which he speaks. In this I am in goodly company. Ignoring the many millions of active trades-unionists, the great majority of disinterested present-day investigators of industrial conditions are in the same fog. The publicists, statesmen and economists of all the great commercial nations are very generally agreed that labor organizations, with all their defects and crudities, are beneficent institutions worthy of encouragement. The most forceful opponent the principle of trade-unionism ever had — the late John Bright — finally admitted that much of his opposition had been a mistake, while his political coworker for many years — Gladstone — is on record as declaring that "trade unions are the bulwark of modern democracies." These men are cited because they were regarded as inimical to the British trade-union movement when it was in about the same stage of development as the American movement is to-day. But theorists are not alone in supporting unions, as many employers are with them. Evidence of this is found on all sides in the collective bargaining that is going on, a notable recent instance being the anxiety of soft-coal operators of the middle West to avoid a conflict which would destroy their scale arrangements, the effectiveness of which is dependent upon the stability of the union. If "Anon" wishes to know how trade unions are regarded by employers in Great Britain — for it is axiomatic that what has transpired in the economic field in that country will be repeated here — he is referred to the January Bulletin of the Labor Bureau, issued by the United States Department of Commerce and Labor. If he will but investigate, he will find ample opportunity for missionary work among the beclouded of his own class; and even among fellow employing printers. Some employers, socialists and anarchists think this an incongruous state of affairs.



But to the unionist it seems a most natural condition, for, speaking largely, in the end the trade union simply makes it easy for a just and liberal employer to be good, and difficult for an unscrupulous and mean one to be bad. It is not to be inferred from this that I think all pro-union employers good and all anti-union employers unscrupulous, which would not be true, but it is a fact that a majority of the latter class will be found among those inveighing against unionism—sometimes because unions are so “tyrannical” as to insist that wages admittedly earned shall be promptly paid.

It is not really of any importance, but it is impossible to refrain from remarking that one who confessedly does not read an article through can hardly be esteemed a judge of the strength or weakness of the argument presented. I do not pretend to be without bias, though I do endeavor to be fair and not allow myself to be carried away by the promptings of self-interest, and it may be the line of argument is “thin,” as “Anon” says, but even that is superior to mere assertion and insinuation, which serves no purpose except possibly to reveal the mercenary spirit that would actuate this unknown if he were writing articles or conducting a trade magazine.

The bold statement that the unions are “working toward slavery and killing ambition” is as trite as it is indefinite. What does “Anon” mean? It can not be that he believes the unions oppose the introduction of machinery. If he does, and has the printing-trade organizations—with which the readers of this journal are most concerned—in mind, he will have some difficulty in proving his case. I am inclined to think he would fail entirely. The late Mr. Mergenthaler told this writer that after the Linotype had proven its worth, he found that, as a class, union workmen were more ready to admit its possibilities and test its capacity than the employers. In an article on a phase of this subject written by an economist for publication in a scientific magazine—the manuscript of which I had the privilege of perusing—it is said that the regulations and practices of the typographical union aided materially in the introduction of typesetting devices. In this economist’s opinion the union’s insistence on a wide dissemination of knowledge relative to the machine among its members—in some cases establishing schools—was very largely responsible for the satisfactory results attained both as to quantity and quality of the work done. With such testimony from an inventor, and when an investigator who begrudges credit to the union for keeping up wages and reducing hours when machines were introduced is constrained to make such an admission, unionists have a right to insist on proof when charged with opposing the introduction of machinery.

Nor can “Anon” mean that unions discourage their members from becoming proficient craftsmen. Such a policy would be hurtful to the individual and destructive of the union. “Anon,” like others, employs union

men because he finds among them the most profitable and most skilful workers. As a large percentage of the ambitious workmen are in the union and can direct its policy, it is difficult to understand how the union kills ambition. The organization that does not embrace desirable workmen is doomed to failure, and union officials have refused to issue many charters solely because the proposed local union had not gathered the best workmen in its fold. The charge of “killing ambition” is a stock argument of the anti-union formula, and in the early days of modern unionism it was the orthodox pronouncement of the political economists; they reasoned that such would be the inevitable effect of unionism. That was mere speculation, and as the speculative era was passed through and the scientists examined the effects of a generation of trade-unionism, this opinion was revised, until now, as has been said, almost all economists admit the uplifting tendencies of unionism, and many of them are among its most ardent advocates. The old prophetic errors of the scientist being mouthed by anti-unionists do not alter the facts, but go far toward convincing unionists of the correctness of their position. It is as if a man discussing the Panama canal question should revamp the exploded shibboleths of the Missouri compromise campaign and use them as arguments.

One can readily imagine that “Anon” may not get as good results from his force as other employers do from theirs. He is probably one of those who are always endeavoring to evade the scale or threatening to discharge unionists; or, perhaps, he spends his spare moments devising and writing restrictive and irritating orders, for the average howler for primal rights (forgetful of our complex and artificial state of society and freedom of contract) is an adept in giving a penitentiary-like atmosphere to his workshop. These practices and the lack of stability in employment have one sure effect: to make the workers indifferent and anxious for another job, while it causes desirable workmen out of employment to shun the establishment as if it were a plague spot. Every unnecessary order couched in offensive language sets every head in the room figuring as to how the regulation can be evaded. Soon there are, let us say, one or two employers and twenty employes devoting their energies—not to getting out good work and lots of it, but to the enforcement and safe violation of a superfluous office rule, and in a game of that kind twenty heads are generally better than one. Like causes produce like effect in union and non-union offices, and the only effort at organized restriction of output of which I have positive knowledge occurred in an open office, and was a direct result of undue driving by and oppressive regulations of the foreman.

“Anon” employs hated unionists because it is to his material interest to do so, and the same influence would cause him to join the union if he were a wage-earner. He would reason that the abstract “right to work” was not such a boon when he had to secure the



permission of some one (an employer) before he could exercise it, and at the employer's terms. Having learned he could not work without permission from some one, he would not deem it as in the least impairing his much-vaunted natural rights to go into a combination to fix the terms and conditions under which he and his other partners would work. Then "Anon" is an honorable man, and would not think of reaping benefits from union activity in the shape of reduced working hours and increased wages without assuming his share of the burden. Only a fool expects something for nothing, and an honest man never thinks of accepting it. In the union he would find he was not required to surrender as much of his personal liberty as any branch of government demands in return for the protection it affords. It would dawn on him that the union is more responsive to the views and demands of the individual member and is more mindful of his personal liberty than is a joint stock company, or even the average partnership, or many of the churches or fraternal societies. It is not denied that a union man limits his freedom of action in the hope that the general good may be subserved. I have never been able to see the crime against society or morals in doing so. Such self-abnegation in one form or another has marked the successive stages of the development of the human race from barbarism to its present state. Insistence upon rights is all very well in its way, but the full performance of one's duty to his neighbor and society forces itself upon one as his vision broadens and he comprehends with increasing clarity what is meant by right living. "Anon" may be an individualist of the most pronounced type, yet that would not necessarily deter him from being a trade-unionist, as many of that school are enthusiastic unionists, believing that in existing circumstances it is the duty of the wage-earner to organize.

In conclusion, let me assure "Anon" that THE INLAND PRINTER never intimated in any way that I should write articles to "hold the union subscriptions." My correspondent's penchant for expressing opinions on matters about which he has not informed himself has led him into error, as well as betrayed him into making an uncalled-for and ill-natured remark. Had he read my contributions relative to unions he would have found that many of them — perhaps a majority — criticized adversely the actions of the unionists and unions, and some of their laws and practices. So far from being hired for such a purpose as "Anon" insinuates, I do not even know whether the management of THE INLAND PRINTER is concerned about its subscription list. If money, and it alone, were the aim of the management, then the advertiser and not the subscriber would be catered to. As one whose acts as a union official have at times been commented on with severity by it, I have always felt forced to admit THE INLAND PRINTER was fair and endeavoring to fulfil its avowed mission of advancing the interests of the entire craft in every direction. The fact that it reproached policies

I happened to be advocating did not argue that it was less sincere than I, but merely that we did not review the field from the same standpoint.

#### MODERN UNION METHODS.

The *Labor Record*, of Kansas City, Kansas, advocates new methods in fighting its battles. Briefly, the new method is a more liberal and more judicious use of printer's ink. Here are a few thoughts from various authorities given and endorsed by the *Record*, and which will doubtless receive the approval of all fair-minded people.

The question is, "How can one advertise a house as being nonunion so as to materially decrease their patronage from union people and union sympathizers?" Use printer's ink, discard the terms, "scab," "rat," "boycott," and instead of advertising "unfair" houses by applying opprobrious epithets and asking the public to boycott them, advertise the firms they want the unions to patronize and ignore the others. One authority quoted speaks of "the doubtful wisdom of advertising an unfriendly firm." The author who can not win the approval of the critics is thankful for their bitter condemnation, as it brings his name before the public and often sells his productions; the boycott sometimes works the same way.

One can not decrease a man's business by advertising him. The only people, who, seeing a firm's name mentioned as nonunion, and who will care very much, are the union people, and circulars sent to unions, and advertising in labor papers, can and ought to mention this fact, but for general distribution if the union will circulate a "fair" list, giving the names and places of business of the union houses, and ignore the others, they will help the others to forget them. . . . In unionizing a town, one dollar spent in printer's ink will do more than ten dollars spent in fighting injunction proceedings.

#### WIRELESS TELEGRAPHY.

It is reported by the British technical press that Marconi has succeeded in establishing a wireless telegraph service between England and Holland. Messages are transmitted from Poldhu to Amsterdam, a distance of two hundred miles, of which forty miles are overland in the south of England. It is said that a commercial daily paper in Amsterdam has arranged to receive its news in this way.

#### GOT THERE FIRST.

"I lost all my money in Wall street," complains the lamb. "Too bad. Why don't you advertise for it?" asks the friend.

"The other fellow advertised for it first. That's how I lost it," answers the shorn one, with a vexed air.—*Chicago Tribune*.

#### MADE HIM A GOOD PRINTER.

After taking THE INLAND PRINTER since October, 1890, I would feel lost if I were to lose a number. I have every number from that date to this, and nothing would induce me to part with them, as I hold that they have made me the printer that I am.—*W. G. Sanisbury, Ludington, Michigan*.

#### TYPGRAPHICAL UNION SUED.

Patrick Galloway has sued Toledo Typographical Union for \$10,000 damages for rejecting his application for membership and causing him to be discharged from the Andrews Printing Company. He says he has since been unable to find employment.

## CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### SUBORDINATE NUMBERS.

*To the Editor:*

CHICAGO, ILL., April 4, 1904.

Brother Berry, in his lecture to apprentices on job composition, as reported in April number of *THE INLAND PRINTER*, in the example designated Plate V finds a difficulty in the length of the line "Chicago Typographical Union Number Sixteen." I suggest that this difficulty would in large measure have disappeared had Mr. Berry recognized the fact that the number of a local union is not an integral part of its name, but simply the number of the charter given by the International. Should the charter be revoked, or Chicago union cease to exist the number would stand vacant on the I. T. U. roll until assigned to another union. Again, if the I. T. U. should die and Chicago union survive, the "No. 16" would be meaningless. Therefore, "No. 16," whether spelled out or not, could have been treated parenthetically and placed in a separate line, thereby giving space in main line for the words "Chicago Typographical Union." S. K. PARKER.

### RAISING THE STANDARD.

*To the Editor:*

FINDLAY, OHIO, Jan. 30, 1904.

I am sending you under separate cover a few samples of work produced by me—ordinary work, to be sure—but it is the little particulars about the display of ordinary jobs which raise us above the class of "ordinary" printers. I have been paying close attention to *THE INLAND PRINTER* for several years, and must say I have been bettered beyond the power of words to express. The care your journal gives to coaching us in the paying of more attention to judicious margins, proper spacing between lines or "clusters" of lines, care in selecting harmonious and not too powerful ornaments, all combine to raise the common printer above the plane of "average" or "ordinary" workman.

It is not the favorable comment which does the most good always. If a specimen does not deserve praise, it should be criticized and thus point the erring one to a higher standard of perfection. All this I have experienced in sending specimens to *THE INLAND PRINTER* from time to time.

Hoping your journal does as much good in uplifting others as it has me, I remain, yours for further improvement,

LAFAYETTE DOERTY.

### UNSALARIED ORGANIZERS.

*To the Editor:*

BALTIMORE, Md., April 15, 1904.

Be so kind as to allow me space for a little story of the Baltimore fire. The compositors in one of the offices in this behind-the-times printing town made up their minds to join the union, but their employer objected, embellishing his objection with what one of the men termed "flapdoodle" about his employees being independent and not slaves of the union. For some inscrutable reason the union would not countenance a strike, and the proposed movement was shelved. Then came the fire. It was no respecter of union or non-union offices, and it is said that on Monday, February 9, there were 350 union printers out of work. Among the non-union men similarly situated were those just referred to. By Wednesday, all but a few of the unionists had been provided for, temporary

employment having been secured for one hundred in other cities. Not only that; before a bank vault had been opened, and while some of the most reliable business firms were yet short of currency, the typographical union was disbursing money to members who were without funds owing to employers being compelled to "skip" a pay-day, or for other reasons arising out of the fire, the principal restriction being that a beneficiary must have been a member before the fire started.

This was very creditable to the enterprise, financial standing and fraternal spirit of the union. But what of the non-unionists? A gentleman acquainted with these facts and a friend of one of the employees referred to above, who happened to be in need of assistance, visited the non-union employer. He suggested that the employer should make an effort to treat his men liberally, as his opposition to the union was responsible for their being jobless and moneyless. The reply was, in effect, that Mr. Employer did not feel under any obligation to his employees—they had made their choice and would have to take the consequences. If flapdoodle be food for fools, these employees doubtless think they have had their share. No wonder the president of the union declares it will profit by the fire; he means it will have an increased membership.

I suppose this tale has more than one moral, but it suggests a query, too: Why do unions have paid organizers when employers will insist on doing such good missionary work as this one did? URIM.

### SETTING MUSIC TYPE.

*To the Editor:*

SAN FRANCISCO, March 20, 1904.

Would you kindly answer through your columns the following questions: (1) Is it possible for the ordinary job-hand to set up music type if given his own time, and granting also that he have some knowledge of music? (2) About how large a font would be required to put together three pages of music? (3) Is there any process other than by type to produce music? H. J. MYERS.

(1) A knowledge of music, while perhaps not essential, is desirable in one who would be a compositor of music type. The requirements are such as to make experience in the work of the highest importance. Without question, under the conditions named, the work could be done. (2) Music runs so irregularly, it is difficult to calculate how much type is needed to set three pages. A 100-pound font, divided among so many different characters, would hardly set three pages of music. You would perhaps have to get 50 or 100 pounds extra sorts. Some pieces of music will all run on certain sorts—more than you would get in a 500-pound font; then the next work will run on a different set of characters. Straight fonts are of little account the way they are put up. The only way is to get the extras according to the class of work for which they are intended. You can do nothing without the extras, no matter what size font is ordered. A music font contains several hundred characters, and the few ounces of each character in a 100-pound font do not go far in doing any amount of work. You must have the characters to use at different times, so the extras will amount to more than the original font in a short time. (3) Much work was formerly done with music type, but this kind of composition has dwindled away, not one man being employed where four were formerly. The cause is the greater cheapness of lithography, by which, besides, ornamental lines of a beauty and grace which can not be imitated by angular type can be introduced in title-pages. There are several methods of producing printed music besides through type and lithography. Engraving on copper is a slow and tedious process, and takes much time. Steel engraving is the same method on another material. Engraving on pewter is largely used in London. This material has been changed to one chiefly of tin. The lines are drawn, after which the notes are driven in by a punch. When the

plate is complete the hollows are filled with wax. The roller is passed over the plate with printing-ink, and then the whole is wiped clean. Part, however, adheres to the wax. The sheet is laid on and an impression is taken, resulting in the printed page. The text is executed by letters stamped into the plate, one at a time. They are consequently very uneven.—Ed.

#### AMERICAN SUPERIORITY.

To the Editor:

WASHINGTON, D. C., April 4, 1904.

In your March issue, that instructive and entertaining editorial contributor, "R. C. M.," states that the superiority of American over British printing is due as much to the American workman as to cisatlantic management. In this he appears to be right, so far as the abilities of the workers of the two countries are concerned. But that view is not the only one, as there has just fallen under my eye a British comment on the subject. At the opening of the printing department of a technical college in Bradford, England, there was "a speaking," among the talkers being an alderman (whether boodle or reformer is not stated) and an employer named Byles. These gentlemen maintained that the British workman was the equal of his American fellow craftsman. "But," said Mr. Byles, "the American just now has the advantage in organization (meaning shop management and business method), and it is organization that tells in the printing trade." As the speaker evidently knew what he was talking about, front-office arrangements must be below par in Britain.

The Englishman is showing his proverbial pluck in endeavoring to improve all around, for he must know he can never hope to compete with the United States—he is overwhelmed by sheer force of numbers. There are probably double the number of printers here there are in Britain, and catering to a public with an infinitely greater diversity of tastes. So, all things being equal, there are more than twice as many new wrinkles thought out in a day here than there. Individually, the Briton may do as well as the American, but when the trade returns are printed his nation will find itself surpassed in volume. Quantity is not everything, but where the greater volume of work is done will be found the greater variety and the higher excellence.

S. H. B.

#### STANDARD LINE IN GERMANY.

To the Editor:

BERLIN, GERMANY, March 8, 1904.

German printers have noted with envy the progress made by American and British typefounders in the standardization of type. It is true we have the Didot point standard and shall have to stick to it, although in my opinion it is inferior to the American point system, owing to the immensurability of the Didot point unit, which is—as will be remembered—the 2,660th part of a meter and consequently inexpressible by any definite decimal figure, the closest expression being .376 millimeter. It is hard to understand why, if the former so-called Leipsic unit of .36—which would come close up to the American and British unit—could not be accepted in spite of its undoubted advantages, then the point unit was not fixed at least at .375, so that all even point bodies would come to commensurable results, e. g., nonpareil 2.25, brevier 3, long primer 3.75, pica 4.5 millimeters, instead of being actually 2.26, 3.01, 3.76, 4.51, respectively. However, the Didot standard having once been settled and accepted, we have to make the best of it, and it is only fair to state that our foundries on the whole cast their type with greatest accuracy both as to body and height; the latter fact deserves special mention, because there are in Germany, Austria-Hungary and the neighboring countries dependent upon Germany in typographical matters a variety of heights, from British height up to the Russian (which is just one inch), which require our foundries to keep double stock of all type, one cast exactly to the Didot standard or French height, which is naturally preponderant and growing in use, and the other cast on "high stock height," to

be trimmed down to suit the requirements of every customer who has not yet adopted the Didot height.

So far we have been satisfied with testing the correctness of body and height, and only theoretically mention was made of the desirability of a standard line, that is, a standard of alignment which allows the mixing of different faces, not only of the same body, but also of different bodies, without resorting to underlaying with paper and cardboard. When for about twenty years past all leading foundries, in issuing new series of jobbing type—especially roman faces—pointed out that the line of all bodies, usually from pica upward to four picas—had been so arranged that the different bodies would align with each other if underlaid with multiples of point spaces, this method was readily appreciated and commended. But it hardly ever occurred to a writer that the alignment of roman jobbing faces was not all that could be desired; in fact, mixing of roman faces is for German printers, who have to use their "fraktur" faces more frequently than roman, except in mercantile jobs, less important than uniform alignment of fracture and roman faces, and especially ordinary and titling fracture, which is as commonly mixed in German as is roman and italics in English. It is quite a common occurrence that a bold-face fracture has its line half a point lower than the lean face of the same body, although both may have emanated from the same foundry; or that the fracture stands lower than the roman. This is very awkward and may be one of the causes why the majority of scientific books with numerous citations from English, French, Latin, etc., are printed in roman now, rather than in German fracture.

It would be doing injustice to our leading foundries if those incongruities were charged to something like carelessness or negligence on their part, but it must not be overlooked that the art of punch-cutting up to a very recent period was entirely performed by hand, and it may be assumed that just the best punch engravers were unable to pay special attention to the exact position of the standard line, which as a matter of course can be settled ultimately only by the justifier of the matrix. Since the introduction of American punch-cutting machines, some six years ago, the whole work of type-drawing, punch-cutting and matrix-making was put on a scientific basis, and it is evident that the firms adopting these machines first must have at the same time settled upon certain standards, both for size of face and for the standard line of each body. This task involved undoubtedly great expense and much thought, and it is therefore readily conceivable that each firm who had succeeded in establishing a complete system of standardization was eager to keep this result of their labor as a secret in order to recoup in time the expenses undergone, not only with the consolidation of the standard itself, but with the recutting of a number of faces not ranging with the new standard, and with the recasting of faces which otherwise might have been carried in stock for years to come.

The secrecy, therefore, was warrantable, but it is plain that if two or more typefounding firms, in their search for a settlement of line standardization, came, in consequence of their acting independently of each other, to different results, the whole effect could not be advantageous to the printing trade generally. For it is obvious that, for instance, a pica cast on the "standard line" of the firm A does not align with the pica cast on the "standard line" of the foundry B. Then the printer is worse off than without a "standard line" at all, unless he breaks his possibly amicable relations to the firm A in order to unexceptionally get all his type, etc., forever from the firm B. What is he to do if, the firm A issues a new series of type which he likes and desires to have but is unable to use on account of the deviating "standard line."

Now, it is distressing to note that just this experience is at hand in Germany. The noted firm of Genzsch & Heyse, in Hamburg, announced several weeks ago that after several years' hard work they had now completed the task of establishing a standard line for all their type, both roman and



"fracture" faces kept in stock, sincerely confessing that they were indebted to the Inland Type Foundry, in St. Louis, for the principles of the system. They expressed their hope that this newly established standard line would be welcomed and appreciated, and looked forward to the time when standard line would be popular in Germany as standard-point unit and standard height to paper. At first sight, printers were inclined to grant Genzsch & Heyse's arguments; but a few days later attention was called to the fact that the firm Schelter & Giesecke, in Leipsic, have been using a standard line for all type faces originated for some five years past. A comparison of G. & H.'s and S. & G.'s standard line proved a congruity in some, a slight difference in others and a large difference in the rest of bodies—and thus, instead of satisfaction, there is a general dissatisfaction all round and everybody feels that something has to be done before mischief arises.

It appears that the principal idea of Genzsch & Heyse's standard line was that body type should be made to line up with two-point brass rule, fine or dotted, so as to meet the emergency common in German jobbing composition, where in blank formulas for authorities' and magistrates' use dotted lines intended for writing follow close to printed matter. The brass rule should—this is the idea—align with any body type by underlaying with point unit leads or spaces. This has been attained by fixing the standard line of minion and brevier at a distance of one point plus the beard of a two-point rule from the lower limit of the body, while the standard line of bourgeois, long primer and pica is just one point higher than that of minion and brevier. It has been pointed out by a well-known expert, Mr. C. Kulbe, in the Berlin *Buchdrucker-Woche*, that this method necessitates an unnatural shape of all descending letters, which are more frequent in German "fracture" than in roman, a protracting in some and a curtailing in others, which can not be without influence upon the wonted regularity. Besides, the standard line of Genzsch & Heyse's nonpareil is considered a failure, as it requires the use of half-point or one-and-a-half point spaces in all cases where nonpareil is to be aligned with larger bodies—an annoyance skillfully obviated by Schelter & Giesecke's system.

It is deplored that in such an important matter the leading foundries should not have acted in unison with each other or, what would have been preferable, in concert with all German foundries, who are united in a society. The next meeting of this society, which will be held shortly, will consider the matter of standard line thoroughly, and it is hoped that some practical decision acceptable to all printers will be arrived at.

OTTO WOLLERMANN.

#### WORKMEN'S RESPONSIBILITY.

To the Editor:                      FREMONT, NEB., March 21, 1904.

I have read the article in *THE INLAND PRINTER* by R. C. M., on "Responsibility for Spoilage," and must say that I can not agree with the writer.

He says "there have been printing-house proprietors who sought to recoup themselves for the loss caused by inevitable spoilage by charging the value of the spoiled job to the workman who caused it, and withholding it from his pay envelope. This is a short-sighted policy." The writer of the foregoing need not locate houses in the past that charged employes for spoiled work, as there are many at the present time who are doing this. In an experience of twenty-five years in the management of a printing-office, of more or less magnitude, more than twenty years of that period it was our rule for the office to stand all mistakes of the mechanical employes, as well as the office errors. We then changed our plan to charging the employes for their mistakes, and I give it as my judgment, based on an experience with both methods, that our old policy was the short-sighted one. All shops of any size are compelled to use job tickets with full instructions to the workmen. This is because the superintendent or foreman can not be at the

elbow of every workman to give him instructions; and even if they could, it would not be as desirable, as oral instructions are not as good as written. When they are committed to writing they are not so liable to be forgotten or misunderstood, and it is not necessary to depend on memory.

Under these conditions I would like to know why no responsibility should attach to the workman? With full instructions in hand, why should the owner be the loser on an error instead of the one making it?

Suppose the instructions on a ticket are to set a form thirty-six ems wide, and the compositor sets it forty-five, and it would not go on the stock, but must be reset; then whose fault is this? Will R. C. M. tell us why the compositor should not reset this job at his own expense?

Suppose a pressman is running a small form of a two-color job on a large press and is negligent about locking the form tight on the bed. After a while the form slips so that it will not register with the next form, and a lot of stock is spoiled and time lost. This happens while the pressman is continually watching the sheets as they come from the press. What is the pressman there for? Is it merely to put in time and draw his pay? Has he no responsibility?

Suppose, again, that the instructions on the ticket say to the man at the cutter that the job is to be trimmed with a margin of one-half inch on all sides except on the left end, which is to be one and one-half inches for punching holes for a loose-leaf binder, and he negligently, carelessly, wilfully, or for any other reason, cuts the margins even on all sides—who is at fault here? Is he to work blindly and without responsibility?

It will not do to say that men who make such mistakes are necessarily incompetent and should be discharged. It would be fairer and more charitable to the man to allow him to pay for his mistake and continue work than to be summarily dismissed.

R. C. M. says "no intelligent workman but realizes intensely the extent of the loss he has caused and is distressed thereby." This is undoubtedly true, but how does this distressed feeling fix up the loss? How does it satisfy the customer who is annoyed at the delay? How does it keep up the reputation of the shop? I know from personal experience that it requires something occasionally to go deeper than my feelings; in fact, so deep that it reaches my pocketbook before I am thoroughly awakened to an alert watchfulness. "A word of warning," as suggested by R. C. M., is very good as far as it goes, but it is a poor memory jogger as compared to touching the interest of the delinquent in dollars and cents.

I believe, however, that very few shops enforce this rule so much for recouping their losses as to lay the strongest possible responsibility upon the workman. This responsibility makes men of them instead of machines. They are obliged to think about what they are doing and not go ahead indifferent to their instructions. Men in our employ have said to me that they like this plan, because there is less complaint to them and they feel more independent—feel manlier because they have paid for what they destroyed.

At the top of our job tickets we print this notice: "Caution: Spoiled jobs will be charged to workman who neglects to carry out instructions on ticket. If you do not understand, ask." A man who takes hold of a job with such a ticket attached to it virtually accepts the conditions in the notice, and it is constructively a contract. It is incumbent upon the workman to protest against the notice or abide by the conditions contained therein.

I have read of a case at New Orleans where a printer got the wrong figure in a bank advertisement and the bank refused to pay for the same on account of the error. The matter was tried and the court rendered judgment against the printer for the price of the advertisement. This judge evidently thought some obligation rested upon the workman to do his work right or stand the consequences.

FRANK HAMMOND.



## THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.



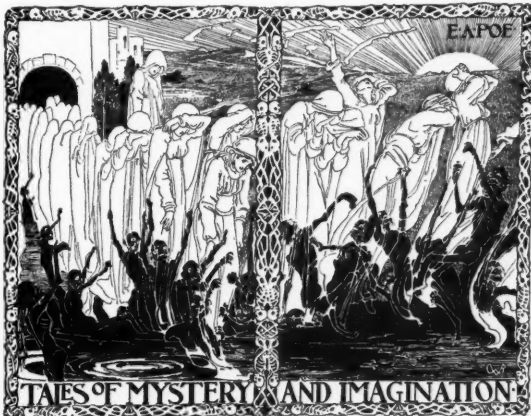
INITIAL FROM "ROBERT CAVALIER."

WHEN the series known as The Unit Books, published by Howard Wilford Bell, of New York, was first launched, we expressed a qualified approval of the plan and a hope that the results might be brought up to the standard promised. Since that time several books have been issued, and each one has been distinctly better than the last. Evidently the advantages of the system are not to be lost because of its difficulties.

The first books showed defects in paper and presswork. These defects have been lessened materially, and the resulting volumes are virtually all the publisher promised. Also, it seems, the new plan of selling does not prove too complicated to meet with success.

All commendation of Mr. Bell's enterprise must be understood to refer to his success in attaining his aim. We do not expect a remarkably fine edition of "Prue and I," the fifth title in the Unit series, for 8 cents; nor the same, bound in leather, for 58 cents. But the quality of the text, and our desire to own the book, would cause us to demand that it be respectable, no matter what the price. Mr. Bell has done more; he has, by the utter simplicity of the design and the fine, reserved handling of the materials, made it pleasing. His edition is absolutely unpretentious, but compared with the average cheap reprint (if there are any others as cheap), it is to be welcomed with enthusiasm.

And this point must be kept in mind when you examine his books: they are not to stand as samples of the bookmaking craft in its utmost refinement; they are to take the place of the cheapest trappings that ever enmeshed immortal thought.



END-PAPER DESIGN BY ALICE B. WOODWARD.

An experiment in connection with the issue of these books may be cited, in that it shows the merit of the work more clearly than any mere statement. Mr. Bell took the pages of his edition of "Poe's Tales," and printed a number of copies on large paper, the same stock being used. In these volumes he inserted a series of illustrations from pen-drawings by Alice B. Woodward; added a decorative end-paper; bound in black antique boards with a rather elaborate cover-stamp; and sells the resulting de luxe edition for \$2 per copy. This book is not, perhaps, worthy of notice as a real de luxe edition; it is not



FROM "TALES OF MYSTERY AND IMAGINATION."

materially better than the regular Unit volume—only larger and more ornate; but many worse books have been issued under as pretentious a name, and at as high a price.

In one other respect these books deserve praise above their class: their text is as nearly accurate as one may expect of any book, and they are edited in a sincere, interesting and unacademic way. Notes, biographies and all such addenda are new and to the purpose; in fact, they are intelligent enough to convert one from the fixed opinion that all such excrescences are dry-rot by nature and intent.

Yet in this estimable undertaking there is still room for improvement. The machine composition is rather trying in places; and particularly the lower-case *f* of the font employed needs revision. The cloth bindings are good, but the leather ones will bear watching. And we hope that the series will soon find such prosperity that the publisher will be able to cut

down what must now represent his most valuable advertising—the statement of his case that is printed and bound in every Unit book.

✻ ✻

In "Robert Cavalier," by William Orcutt Dana, A. C. McClurg & Co. bring out a novel which may well serve as an example to printers of fiction. Leaving the story out of account, the setting given it by the publishers is a good study in the style of bookmaking that serves the purpose, and in so doing deserves unusual praise.

It is not to be expected that the printer of a novel will adhere to any of the classic styles; it is his business to put up the copy in a form that has some tinge of novelty, and is at the same time pleasing to the reader. He need not sacrifice typographical dignity altogether, even though he is permitted to indulge in more elaboration than the severest standard permits. On these counts, "Robert Cavalier" is worthy of attention.

Mechanically, the work is finely executed. The presswork is clean and even, the illustrations admirably handled (they are black-and-tint insets from charcoal drawings by Charlotte Weber), and the type—a Scotch old style—is perfectly in keeping with the general motive. The chapter headings by

Frederick Garrison Hall are specially pleasing: bits of design in the Louis XIV. period, varied with more symbolic decorations, delicately rendered and lettered in harmony with the body type. These headings show a finer artistic quality than the illustrations themselves; in fact, so fully in keeping are they that the larger pictures become almost an intrusion.

As for the novel itself, it has no such claims to our consideration. It is a careful but pale biography of the *Sieur de la Salle*, cast by sheer force into the mold of fiction. Where it deals with history, it is written with strength and reserve. Where it departs into the fields of the imagination, it dabbles in commonplaces. There is no touch of humor, save that when one character speaks anything less highflown than usual, he is immediately warned against jesting by his interlocutor. Most of the people converse in devious relative clauses, except the Indians, who alternately grunt and harangue, after the manner of their kind, in fiction. The situations which seem woven for dramatic purposes have a trick of turning out without being dramatic at all, the only one which approaches success being concluded in a very usual manner, and by physical violence.

There are numerous elements which seem necessary to the historical novel of the day: The wicked and treacherous brother; the Jesuit's curse; the mutiny of the wicked followers; the Indian, grateful-and-faithful-unto-death; the heroine's rescue in the Indian attack; in fact, all the regular wares of the romance author—with a little less than his customary skill. It is all an example of the topsy-turvy condition whereby every one who touches the book overshadows the author; for none of the conspicuous merits of the production are of his making.

✻ ✻

From the literary department of D. Appleton & Co. we receive a thin volume entitled "Of the Making of a Book; a few technical suggestions intended to serve as aids to authors." It is pleasantly printed, bound in gray boards and embellished with Shakespearean quotations.

The text is one which should have a wide circulation, among rural authors especially, and should earn the gratitude of editors and publisher's readers. It tells in detail how to prepare a manuscript for the publisher; how to mark proofs and why they should be returned immediately; and what happens to the book after it leaves the writer's hand. If you are an author, it will also give you a hint about why your royalties are exceeded by your revision charges, and such other matters as you may deem important.

While such a book may seem specially suited to the district just east of Illinois, there can be no doubt that it has a mission in other quarters. We recommend it to publishers as well, since it serves as a model for books of like character, being so arranged and indexed that the reader can locate any given subject at a moment's need.

✻ ✻

THE INLAND PRINTER is in receipt of a volume entitled "The Historie Book; A Tale of Two Worlds and Five Centuries," published by the Ancient and Honorable Artillery Company, of Boston, under the direction of Captain J. Stearns Davis.

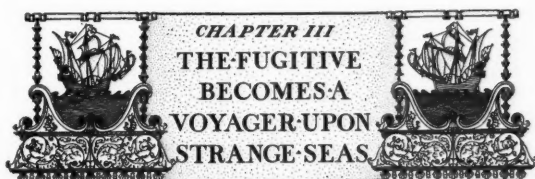
The work was privately printed at the Norwood Press as a souvenir of the meeting of the Honourable Artillery Company of London with the Ancient and Honorable Company



ILLUSTRATION FROM "ROBERT CAVALIER."

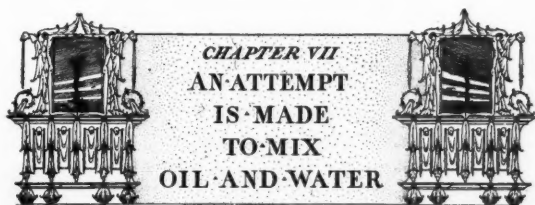
of Boston, in 1903. The text includes the rolls of the companies, their officers, etc., and a historical sketch of both organizations. As a piece of bookmaking it is very elaborate, printed in red, black and a warm gray tint. The text is set in a large old style face, and the margins are decorated with sketches of arms, costumes and general material relating to the history and times of the two companies. A photogravure frontispiece, showing portraits of Henry VIII., Governor Winthrop, Edward VII. and President Roosevelt, is included. The binding is in blue cloth, stamped in gold. The edition is limited to twenty-five hundred copies.

While the volume is in many respects a sumptuous piece of work, it might be better adapted to its purpose as a souvenir



HEADING FROM "ROBERT CAVALIER."

if a more stable sort of paper had been used; stock of the nature of that chosen, being heavily loaded with earths and not particularly strong in fiber, is not well adapted to withstand the ravages of time. Also the matter used in the margins might have been brought within the plan of the book in



HEADING FROM "ROBERT CAVALIER."

some other manner, preserving the integrity of the luxurious margins, and at the same time omitting nothing of vital interest now shown in the sketches.



The McClurg Company brings out a novel of the Fort Dearborn massacre, written by Randall Parrish, entitled, "When Wilderness Was King." It is published in a format similar to the romances by Miss Liljencrantz brought out by the same house, and is evidently marked, at least so far as the publishers are concerned, for popularity.

The type is an Old Style Antique, large illustrative initials being used at the chapter heads; these initials tell the story clearly enough, but are for the most part without decorative value. The illustrations are in full color, from paintings by the Kinneys; their introduction striking a note distinctly foreign to the suggestion of the type. They are artificial in color and rather less interesting than the pictures the same illustrators made for the Norse romances above mentioned. But it is probable that they make for salability, even as a title of this sort is superstitiously supposed to do.

The story of "When Wilderness Was King" is about what one would expect to find it; which is, in books of this general nature, a virtue. It narrates in the first person the mission of one John Wayland to Fort Dearborn, where he arrives a few days before the evacuation and massacre. On the way he rescues a beautiful maiden and meets an eccentric French gallant who afterward becomes his rival for the favor of the

maiden. They are saved from the massacre, the lady being captured. The imperturbable hero rescues her a few times more. There are miraculous rescues by the other members of the cast; the Frenchman's deserted wife turns up among the Indians and rescues him, removing him, at the same time, from the race for the hand of the heroine. At the end, John Wayland takes the heroine home to his folks, and everybody is happy except the few who are unfortunately dead. The heroine of course turns out to be—enough! You know the story. And throughout its course the Indian fights are scattered thick and strong. All men are brave; all women beautiful; all scouts crafty and everybody preternaturally wise in woodcraft, in assertion at least.

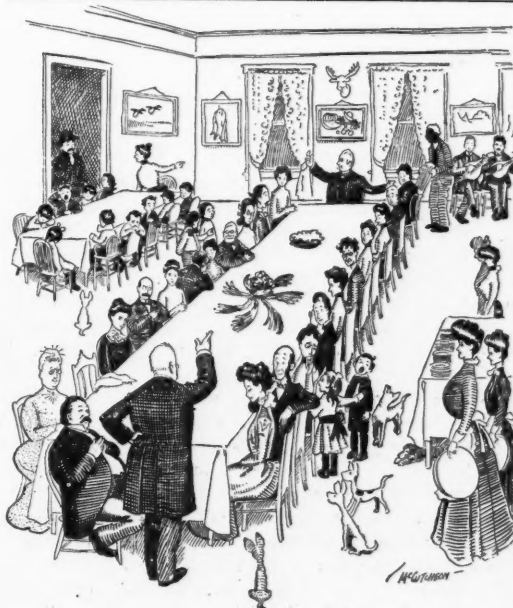
The Indians furnish nearly all the thrills, and, as usual when they appear in fiction, a good share of the amusement. They grunt, are passive like bronze statues, compress their thin lips with cunning, and address assemblies in Biblical eloquence, omitting the particles. But if one can not accept the storied Indian as one finds him, there is nothing for it but skepticism. A real Indian would never do. We recommend this story to all who care for this kind of a book; it is a distant cousin to Deerslayer, and a direct descendant of the Jibbenainosay.



Mr. John T. McCutcheon's thriving village of Bird Center has at last found a place between covers. The book, under the title of "Bird Center Cartoons," has just been published by A. C. McClurg & Co., and is attaining popularity according to its deserts, in spite of the competition of thousands of scrap-books up and down the land.

The volume contains thirty-three of the full-size cartoons, representing an equal number of Bird Center's most distin-

**SOCIAL HAPPENINGS AT BIRD CENTER.**  
*The Coming-Out Party in Honor of Miss Myrtle Peters.*



BIRD CENTER CARTOON.  
By John T. McCutcheon.

guished social events; there is also a wealth of the smaller drawings, not less amusing, and portraits of every member of the multitudinous cast of characters. The text is set in two columns, bordered by torn strips of the adjoining copy. The difference in color between the type and the zinc etchings with



which the border clippings are reproduced gives to the page the characteristic appearance of the country journal.

After a reading and examination of *Bird Center*, one can not fail to be more or less discontented with the ordinary run of fiction. Mr. McCutcheon's dual medium permits some really remarkable achievements. In the thirty-three episodes given he has introduced about forty characters, counting the sweethearts of Riley Peters. At least twenty-five of these characters are as clearly presented and visualized as the three



BIRD CENTER CARTOON.  
By John T. McCutcheon.

or four leading characters in the average novel; it is a game of wholesale individualization. And the incidents themselves, if narrated in plain prose, would fill volumes, even if stripped of much significant detail.

It is true that the plot does not cohere as a novel should; but certainly many novels have attained success with even more rambling aims. And the economy of time and space is in itself an unusual virtue, not often to be met in fiction. If fiction is to be regarded—as some high authorities would have us think—simply as a record of manners, *Bird Center* is a notable piece of fiction. But to consider it so is to divert it from its mission. The work was done as journalism; and must be looked upon, finally, as caricature of the most healthful and humorous kind.

The influence of Mr. McCutcheon's cartoons has been so pronounced and he has already so many followers in his profession that any comment on his technical performance must be superfluous. He has brought into fashion the Cartoon Innocuous; and in the hands of his imitators it usually becomes the Cartoon Inane. It is true that the daily paper will not find the opinions of men molded to any perceptible degree by work of the *Bird Center* sort. It is, by the standard of the older and more violent school of cartoonists, simply a scheme for a series of fillers, not superior, in motive at least, to the everlasting game of hide-and-seek which the comedians of the press play with the weather. Its quality justifies it, even when its satirical phase is left out of account.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERRALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6¾, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6¾, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

A MATTER OF PERSONAL CHOICE.—A. M. S., Vineland, New Jersey, writes: "Would like you to settle the question as to which of these two sentences is correct: 'Wanser preëminence in clothing.' 'Wanser's preëminence in clothing.' I passed a job as per copy without the apostrophe, which I hold is perfectly proper." Answer.—I can not settle this question. Either form is correct, according to personal preference. In printing a job it certainly is perfectly proper to follow copy.

SUNDAY SCHOLARS.—L. R. W., Youris, Manitoba, Canada, writes: "Is it wrong to use the term 'Sunday scholars'? I was correcting a proof to-day in which it occurred, and the word 'Sunday' was marked to be changed to 'S. S.' It seems



awkward to talk of Sunday-school scholars." *Answer*.—It is to be supposed that the one who ordered the change preferred the fuller expression, and if it was done by an editor or by a person in authority, of course no objection should be made. "Sunday scholar," however, is not wrong, though it would not be easy to find authority for it, as it is not a common term. It is a good and convenient form for avoidance of the tautophonic and cacophonous quality of the full expression.

QUESTIONS.—R. S. B., Boston, Massachusetts, writes: "I wish to ask your opinion on a point that apparently has some authority on both sides. In an inquiry that is virtually an imperative should the period or interrogation-point be used? For example, 'Will you please send these goods at once' (. or ?)." *Answer*.—Such sentences are almost always written with the period, thus giving this form the apparent authority of custom; but this seems to be the only authority on that side. All authorities on punctuation say that a question must end with an interrogation-point. Now, many sentences like the one instanced are so worded as a matter of politeness as to remove the imperative phase from the expression, even if not from the intent. The wording used makes them questions, and the point appropriate to the construction is the right one to use. May the suggestion also be made that "authority on each side" is what should be said instead of "on both sides"?

A DISPUTED POSSESSIVE.—J. W. McL., Newark, New Jersey, opens the way to a long and unprofitable discussion, as follows: "Can you put us straight on the following use of the possessive? 'It will result in the application's being held in abeyance.' Are the apostrophe and s correctly used in the case cited above, or should they be used before the participle only when ambiguity would result without their use?" *Answer*.—Any one who will read the observations on pages 504 to 509 of Gould Brown's "Grammar of English Grammars" will easily perceive a reason for absention from dogmatic decision in this case, and that full discussion of it is hardly feasible here. The sentence as quoted is defensible according to the decision of many grammarians, and indefensible according to many others. It is very fortunate that we are not obliged to frame our sentences in consonance with the ruling of grammarians, at least in such matters. The personal preference of the one who is asked to answer this question favors the use of some other construction of the sentence, but he finds nothing very objectionable in the form used.

ANGLOMANIA.—The April *Bookman* has a letter as follows: "'Fools rush in where angels fear to tread,' likewise ignorant readers crave information that more fortunate ones do not need. Therefore, I am asking, solely for enlightenment, if it is no longer correct to spell such words as 'analyze' and 'realize' with a 'z'?" In the current issues of *The Bookman* I observe that the letter 's' is used entirely in those words and their derivatives. Now please do not open, for my benefit, the vials of your sarcasm, however good-natured it may be, for I am entirely sincere in my display of ignorance." Its answer is: "The answer is that, in general, we prefer the mode of spelling which prevails in England. Sometimes the compositors run a little ahead of us and insert an 's' where even the English use a 'z'; but we don't mind that. It is an error on the right side, and offsets the excesses of Fonetik Refawrmers." Professor Peck, who wrote the answer, is not alone in this matter among American writers and publishers. Anglomaniac spelling is very common now. A remarkable antithesis is found in the style-book of the University Press, Oxford, England. That style-book prescribes the contrary orthography—realize, brutalize, centralize, etc.—even to the inclusion of criticize, which is almost always spelled criticize, even in America. These spellings are the ones adopted by Dr. J. A. H. Murray for the New English Dictionary, and are very often used now in British print. So

this particular Anglomania seems to be in process of becoming more distinctively an Americanism.

OUR BAD COLLEGE SPELLING.—Much is said in the papers about college English. The people within and without college walls declare that students write badly. But there is a thing more fundamental than their poor English style; it is the matter of their spelling. Many college men, as proved by their essays, can not spell. They frequently make the mistake of transforming writing into writting, and of dining into dinning—an echo probably of the noise of a college dining-room. But poor spelling is not confined to college students. College professors are not free from the blame. A letter lies before the writer in which the distinguished head of a most important department in an American college declared that a certain candidate, whom he has recommended, is competent. A New England college professor has recently said that in making applications for a place in English several candidates wrote of the salery. Of course, also, a man may lack culture and spell correctly. Spelling is more or less a matter of an arbitrary bit of knowledge. But whatever may be the psychological relations of the art, the *schools* should teach boys and girls to spell. By incorrect spelling the higher ranges of learning are rendered less impressive.—*Leslie's Weekly*.

If the professors and scientists would confine their bad spelling to the few kinds of errors shown above, the case would not be half as bad as it is. Some of them write technical and scientific words with abominable errors in spelling, and cause a great deal of trouble thereby.

THE SPLIT INFINITIVE JUSTIFIED.—In his article on "To' and the Infinitive," in *Harper's Magazine* for April, Professor Lounsbury sums up his argument decidedly in favor of this much discussed "corruption": "If men come seriously to believe that ambiguity can be lessened or emphasis increased by changing the order of words in any given phrase," he says, "we may be sure that in time the habit of so doing will be adopted whenever it is deemed desirable. It is clear that most of those who now refrain from the practice under discussion no longer do so instinctively, as was once the case, but rather under compulsion. They refrain, not because they feel that it is unnatural or unidiomatic, but because they have been told that it is improper. Artificial bulwarks of this sort will never hold back long a general movement of speech. If the present attitude of men towards this particular usage continues—and of this there seems every likelihood—they can be relied upon to brush aside the objections of purists as summarily and as effectively as they have done in the case of the passive form *is being*. If they proceed so to do, no one need feel the slightest anxiety as to the injurious consequences which will befall the English tongue. It is not by agencies of this nature that the real corruption of speech is brought about. Were such the case, our language would have been already ruined any number of times and at any number of periods."

It is worth while to note, though, that Professor Lounsbury, in his article, did not once use a split infinitive. Did he refrain because he had been told that it was improper? It is still a fact that "men come seriously to believe" is better English than "come to seriously believe."

#### A DELICATE SUBJECT.

MADGE.—Miss Autumn's name was printed in the paper, but her age wasn't mentioned.

MARJORIE.—Of course not. That girl's age is unfit for publication.—*Life*.

#### A WELCOME VISITOR.

I am the only printer in the camp, forty miles from the railroad, and a copy of *THE INLAND PRINTER* will seem like a visit from one of the gang.—N. Warrington, *Miner office*, Pierce City, Idaho.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

#### DO NOT FORGET

That line delivery carriage is returned by cam action.

That the cam roller has an eccentric pin which adjusts the return stroke on the old machines.

That a split hub performs this office on the new style.

That moving the roller nearer to the cam surface will return carriage further.

That vise must not be opened when mold is forward on its locking pins.

That mold disk is disconnected by lever in pump bracket.

That the mold guard attached to face plate is to prevent springing of back jaw of first elevator when slug is being withdrawn from matrices.

That the guard should be kept in place while machine is in use.

To remove the guard before disconnecting mold disk and pulling it forward.

That mold slide and disk can be removed bodily after disconnection by lowering vise to second position.

That vise must not be lowered to second position except when first elevator is at its full down stroke.

That mold wiper should be set so as to rest against mold when in normal position.

That if a paste of graphite and oil is rubbed into felt of mold wiper, it will polish mold and prevent adhesion of metal.

That this paste must be applied sparingly to prevent transference to matrices.

"NUMBER 4," called the Operator. "What's the trouble?" asked the Machinist, waking from his dreamless sleep. "The

little red wheel won't go around," replied the new operator, pointing to the assembler star-wheel. And the machinist fainted.

AN Eastern concern proposes to rebuild the broken walls of Linotype matrices by electro-deposition of copper. Damaged ears of matrices are also renewed.

THE Unitype Company has just shipped a Simplex machine to Juneau, Alaska, for the *Evening Dispatch*. An operator has gone with it to install the machine and operate it.

ONE hundred and thirty-seven Linotypes were installed in printing-offices during the month of March. The largest shipments were to the new Hearst paper, the *Boston American*, which received twenty, while the *Baltimore Sun* added seventeen to its plant to replace those destroyed by fire.

JOSEPH F. RYAN, late with the Harris Press Company, has associated himself with the Lanston Monotype Company, with headquarters at Chicago, and will travel through the territory west of the Mississippi in the interest of the Monotype. Mr. Ryan has a large acquaintance in the trade, having been salesman for the Mergenthaler Linotype Company for several years.

A FLUX for cleaning metal is offered users of the Linotype in England. It is put up in the form of tablets which are circular in shape, fit under the plunger head and weigh about an ounce, and the method of employing them is to put one under the plunger head in the well of the pot when the metal is unsatisfactory. Twenty blank lines are recommended to be cast immediately after, when all the impurities contained in the metal itself and all foreign matter and incrustations will be swept out of the pot into the blanks cast. Thereafter good, solid slugs will be the result.

HOLLOW SLUGS.—F. K., New York city, writes: "I would like to ask the cause of hollow slugs. Inclosed you will find a sample. This seems to occur regularly. The only remedy I find is to change the plunger from one machine to another."

Answer.—The featherweight slugs sent were undoubtedly caused by an ill-fitting plunger in the pot-well. A loose plunger will allow the metal to escape around its sides when it descends to make the cast. Hollow slugs are also caused by the plunger being dirty or the hole near the bottom of the well which admits the metal beneath the plunger being stopped up. There should be sufficient ventage of the mouthpiece to allow the air in the mold cell to escape when metal enters, and throat of pot should be kept free from dross.

THE "STRINGER" COMPOSING MACHINE.—A new typesetting machine has been placed on exhibition in London. It is the invention of H. J. S. Gilbert-Stringer, an Australian journalist, but for several years located in London and associated with Frederick Wicks, another newspaper man, and inventor of the Wicks Rotary typesetter and Wicks composing machine. The "Stringer" machine assembles independent matrices, and is in reality an adaptation of either the Linotype or Monotype to its purpose. The line of matrices is assembled and thereafter presented successively to the mold, where a single letter is cast from each matrix. Justification is accomplished by introducing em quads between the words, the line being transported to a milling cutter, which reduces each quad to the size necessary to justify the line, a calculating device controlling this feature. The machine is a small affair and by reason of the fact that it produces single types, which can be manipulated, instead of inflexible slugs, is creating great interest among English printers.

IMAGINARY TROUBLES.—A. C. L., Lorain, Ohio, has figured that he is in trouble, and writes: "Will you kindly give me the desired information in regard to the shearing off of the side of lower back ears of matrices being caused by the front lower distributor screw at the time when matrix leaves distributor-box lift. It is on a new machine, and, therefore, I

do not think distributor box can be set wrong, and everything else seems to be in best condition. It does not affect the thin matrices as much as the heavier ones. Enclosed you will find a sample matrix." *Answer*.—The matrix sent was one of the new style, the lower inside ear having been milled away on left-hand side of thick matrices, the object being to preserve dies from the blow otherwise received from incoming matrices while line is being assembled. Formerly the same ear was cut away on the bottom with the same object in view. The full-eared matrices, by striking against the thin walls of the dies while assembling lines caused the walls to be battered in and "hair-lines" was the result, this being partially overcome by the new method of making.

**ASSEMBLER AND LINE-DELIVERY CARRIAGE.**—Another operator has trouble with the assembling and delivering devices and writes: "Just a query or two: (1) When the matrices reach the assembler, instead of standing erect they lean toward the star wheel, and those that follow either pile up on top or slide outside the one that dropped, thus making a transposition. What remedy would you suggest? Have put in new star

cylinder strike the slugs lengthwise, the slugs get off their feet, one-half the form of matter pitched one way and the other half in the opposite direction. I would like to know where the trouble is, and if there is any remedy for this. I do not think it is the fault of the slugs, but can not convince the stone hands or pressmen that it is not. They, of course, condemn 'the machines.' When they print forms with rollers and cylinder striking endwise, they have no trouble, the slugs standing on their feet and showing a clear impression on back of sheet, but with the form the other way, it shows the slugs 'off their feet' with a few impressions." *Answer*.—If slugs are perfectly true, they should not work "off their feet," no matter which way they lay on the press. Quite likely there is a variation of perhaps only a thousandth of an inch or so, but enough to cause them to give trouble when run parallel with the cylinder on the press. It is usually the left-hand knife which is not set close enough to the slug to trim off any overhang of the face.

**SQUIRTS, ETC.**—H. A. W., St. Joseph, Michigan, has a variety of troubles, and writes: "(1) I am having some



W. R. LUCAS,  
Monterey, Mexico.



C. A. BERG,  
Clinton, Iowa.



A. W. WILLIAMS,  
Missoula, Montana.



C. P. SMITH,  
Toronto, Canada.



H. A. SPRAGUE,  
Minneapolis, Minn.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL,  
HOLDING SITUATIONS ON LINOTYPES IN CITIES NAMED.

wheel without effect. (2) When the line-delivery carriage returns after delivering a line to the elevator, it does not go back far enough for the second catch to hold it, but slides back into the safety catch. Have put new packing in pump and tried other remedies." *Answer*.—(1) Examine the hooks on the assembler box entrance and see that they are not rounded off. Then adjust the assembler slide brake so that it holds firmly as the incoming matrices crowd it to the left. The corners of the brake must be sharp and the slide free from oil, while the adjusting screw should not touch the releasing lever, but stand clear of it normally. (2) When the line-delivery carriage or any other part of the machine does not perform its functions properly, do not experiment, but sit down and study. If it does not come back and there is no obstruction in its path, follow up the connecting levers to the cam that actuates it. If in the old-style machine, the spring plate which connects the carriage to the lever behind the faceplate may be bent and not hold the parts together tightly. Then the cam which moves the carriage should be examined to see if it has slipped on the cam shaft—it sometimes does, but can be easily pulled back as far as it will come and the set-screw tightened again. If this is not the case, set the eccentric-pin in the roller which rests on the cam so the carriage will be brought further back on its return, or if the latest model machine, loosen the split hub and adjust the lever bodily, moving it a trifle closer to the cam to bring carriage farther back.

**SLUGS GIVE TROUBLE IN PRESSROOM.**—D. J. S., Connecticut, writes: "I have measured the slugs from my machine and they are perfectly true on all four corners, top and bottom, but when they lock a form on the press so that the rollers and

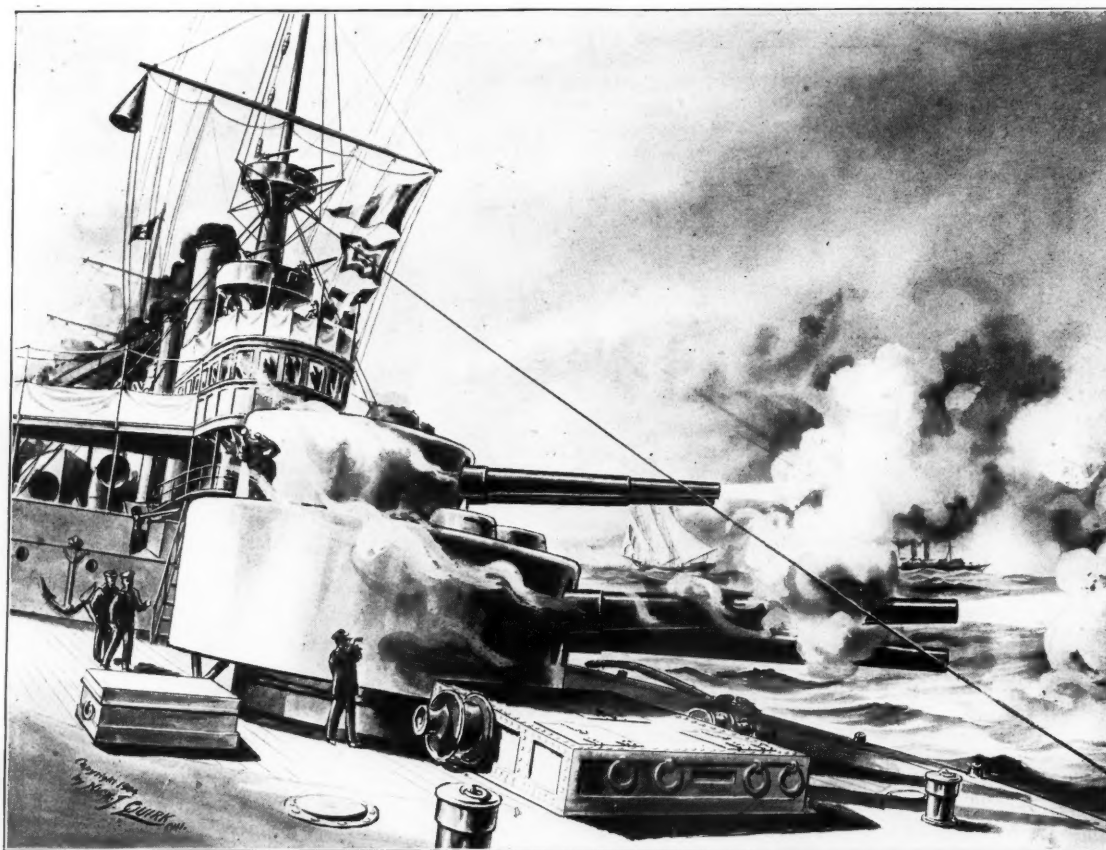
trouble with mouthpiece on my machine. Every time a line is cast there is a squirt of metal from behind the mouthpiece at right-hand end. It was put in last summer and worked all right until about ten days ago, when it commenced to squirt. The only way I can work the machine is to put a tin shield back of mold wheel to catch the drip and prevent it from squirting back of ejector slide and rim of wheel. (2) Am troubled some by last letters on line not falling down to proper place when assembler elevator is raised to deliver line. Last letter will stick up and catch when it leaves assembler, and has to be pushed down by hand or else will go through and make a black letter. Matrices are clean and otherwise work all O. K. Took matrix buffer out, which helped it some. (3) Quite often, in casting a black-face line, the tail of descending letters will be cut off, and sometimes the lower part of some of the other letters will be jammed." *Answer*.—(1) If the leakage of metal comes from behind the mouthpiece, it must be that in replacing the mouthpiece there has been failure to make a tight joint with the lips of the crucible. The parts should be thoroughly cleaned before mouthpiece is replaced and the edges coated with Dixon's Pipe Joint Compound or red lead or graphite mixed with glycerin. If the squirt is between mouthpiece and mold, the former must be trued up to fit the latter. (2) If matrices do not enter assembler, it is because assembler star is worn out and needs replacing. (3) Tails of letters will be damaged if first elevator rises more than a thirty-second of an inch when making alignment of matrices.

**PRACTICAL SUGGESTIONS.**—The following suggestions are submitted by an Eastern operator-machinist: "I have found that the very best thing to clean spacebands, mold and pot mouthpiece with is the mold polish sold by the Mergenthaler



Company. The dry graphite I use to polish matrices with, according to your directions. I wonder if all the boys know that the best way to light the gas under the metal pot is to hold the lighted match over the chimney of the pot? One of the machinists from the factory showed me a good idea: When you disconnect the reeds without previously locking the verges, you can instantly replace them (the verges) by inserting the lower locking rod (the one that looks like a bayonet, which Mergenthaler put in to enable the operator to kill himself with in case he couldn't make the thing go) underneath, and giving it a half-turn. There was an article in a printers' magazine a short time ago, advising that Linotypes should be

A "HUMAN" MACHINE.—Out in Oregon they do strange things and have curious experiences, as the following narration by a correspondent will verify: "We appear to have a few Linotype maladies here which have not been heretofore chronicled in your columns since I broke into the business. Our Lino. is new, ditto one of our men—at least so far as machine work is concerned. His troubles, in chronological order, were something after this fashion: First day—He 'started up,' cast one slug and got 'a beauty,' so he said. Then the impudent thing not only went out of business and refused to cast another line, but actually began to 'stick out its tongue' at him. Being a patient, good-tempered man, however, he curbed



FORWARD SUPERPOSED TURRETS OF THE KENTUCKY IN ACTION.

completely taken apart (a bit at a time) and cleaned at least once a year. What do you think of the plan? I, for one, wouldn't have the nerve to tackle a job like that while the machine was turning out a regular supply of work." *Answer.*—The scheme spoken of for restoring verges is carried into practical effect in the Model 3 Linotype (pica machine), in which a rod is mounted eccentrically and used in a similar manner to lock the verges instead of running a wire lock above the rear pawl. There is no more occasion to take a Linotype all apart at regular intervals to clean it than any other machine, and to do so is evidence of incompetency. Some parts should be cleaned daily, others monthly, some semi-annually, and some "semi-occasionally." Experience justifies the statement that the fewer adjustments the average Linotypist "monkeys" with the less cause he has for regret. When parts become dirty, clean them. Do not get a morbid longing to dissect the machine and polish its vitals. It will probably need something more than cleaning before the job is completed.

his rising ire and tried it again. Same result—the pesky thing 'stuck its tongue out' in his very face, and apparently grinned with glee at his discomfiture. This was worse than the limit, even of good nature, and explanations had to be sought. Second day—Same gentleman 'started up.' Everything went lovely for a bit, when lo! and behold, all at once the i's began to run to the n(o)se and all he could do to wipe out the difficulty was of no avail—the i's persisted in running into his n(o)se. An explanovitch had to be consulted. Third day—On beginning operations this day, not content with sticking out its tongue at him, the measly thing actually had the impudence to spit in his face! Did anybody in all the history of printerdom ever have such a trying experience before? I have often heard the remark that the Linotype was 'almost human,' but never knew of a case, except in this latest model of ours, when it was actually claimed that it expectorated, stuck out its tongue and ran at the n(o)se. If there is anything of the like on record, please inform me, also the remedy."



*Answer.*—The Linotype is "human" in many respects and must be treated accordingly. If it spits, the mouth is not true and needs a dressing. If the mouth leaks, the lips of the crucible must be closed. Wipe the mouth frequently and keep the throat clear of dross. Open the jaws wide when sending in pi and do not neglect to feed the pigs to the pot. The matrices, being of the female gender, need close watching to prevent them going where they should not. Their teeth must be in good order and their ears kept clean, while their faces should be scrutinized frequently for traces of "hair-lines," or "whiskers."

**HIGH SLUGS.**—An operator-machinist in an Illinois town writes: "What causes slugs, when set to twenty ems or wider, to be .003 of an inch higher on right end than on left. When I make test as to lock-up it seems that the mold binds one end of paper tightly, while the other end is loose. Have been getting first-rate slugs so far as looks of top and bottom is concerned, but when a forty-em job compounded of twenty-em slugs end to end is put on press, it requires a thickness of print paper to overcome white streak down the middle."

*Answer.*—High slugs are ordinarily caused by accumulation of metal on back or face of mold. Metal will sometimes adhere to the right-hand locking pin in vise, or on mold-disk bushings, and so prevent disk locking tightly against matrices and making slug just so much higher. It may be that one of the vise locks is loose, and so allows vise to spring away from mold when disk comes forward. These locks have a collar threaded on their rear ends which can be tightened.

**POINTERS BY A GRADUATE.**—Not the least gratifying of the results obtained by the managers of the Inland Printer Technical School are the letters written by its graduates who have been started on a career through its agency. One of those who has a bright future has written the following: "I am up here for a couple of weeks on a morning paper. I have averaged \$100 monthly since graduating from the school, mostly subbing in San Francisco. The 'boys' all know me as one of your graduates and many of them have worked alongside of me. Several admit that I have got it down fine because my type comes up easily and naturally. I relax my muscles when I operate, letting the chair hold me, and with my mind clear, just keep my eyes on the copy and 'print' along, holding my eyes a word or two ahead of my fingers. Proofs are mostly O. K. and an out is unknown when machine is working right and copy is legible and easily followed. Hanging the elevator is a matter of discipline, combined with presence of mind, but it is unwise to pound away under a severe strain and hang it; easily or not at all. Dirty proofs are born of nervous hammering and anxious pounding—everything else being all right. The natural student of the Linotype who applies himself conscientiously and honestly at the school, obeying instructions implicitly without straining every nerve, will soon be heard from. I have a reserve force of speed that is a source of pleasure to me and later may prove profitable. The Linotypist who 'sweats' over his work is using up daily all his reserve and is a candidate for a warmer climate. Artificial speed is not lasting, but genuine, natural speed will increase itself daily, and is dependent on familiarity with the keyboard and practice. The 'blank' keyboards at the Technical School are invaluable. Mr. Le Roy, a printer of this city, is an expert typewriter. His work is marvelously rapid and accurate. All the keys on his typewriter are blank—made to order. The boxes of the printers' case are not labeled, neither are the keys and sounders of musical instruments. The operator who leans on the stamp upon the keys for their location would be all at sea on a Linotype keyboard the keys of which were not stamped. The secret of speed and accuracy lies at this point; and a thorough, intimate, familiar knowledge of the location of the keys so they may be automatically manipulated is essential to the Linotypist. It would be very wise to have one machine at your school with keyboard blank. Your

pupils would be so rapid at the end of their term that you would soon have many more scholars than you could handle. In this way the memory is trained to hold up its end and the operator needs only to pay attention consciously to his copy. His training at your school has given him the faculty of coöperating naturally with the machine, so that he knows at all times just what to do."

**INSTRUCTIONS FOR PRINTER-MACHINISTS.**—The increasing use of machinery in the composing-room makes necessary the acquisition by the printer of a mechanical knowledge unnecessary some few years ago. With the introduction of typesetting machines came the practical machinist, with his kit of drills, files, gauges and other tools, the use of which was a profound mystery to the printer. With his ready wit, however, the printer man was not slow to adapt himself to his new situation, and many soon acquired a smattering of the proper handling of the machinist's tools. That additional instructions would be appreciated is evidenced by numerous letters received at this office, of which the following is a sample. Agreeably to the demand for simple rules for the guidance of printers in the handling of problems of this kind, there will be published in this department, from time to time in the future, hints and suggestions of this nature. The assistance of practical machinists and others is invited. "Having looked in vain through all the machinists' books in the public library for a description of the mode of soldering brass, I write to ask you if you will kindly explain how it is done in the Machine Department of THE INLAND PRINTER. I am entirely ignorant on the subject—do not know the first thing about it—and would be very grateful for a simple and complete explanation, if it would not encroach too much on the rights of others, including your own time. I think that many Linotype men need a great deal of instruction on the machinist's end of their work, and, as it is almost impossible for some of them to get it at the bench, THE INLAND PRINTER is a veritable boon to those who do not know it all." *Answer.*—Soldering, whether of brass or other metal, is accomplished by the following method: The parts to be united are thoroughly scraped, filed or otherwise cleaned, to remove scale or foreign substances. Muratic acid, diluted by dissolving in it as much zinc as it will absorb, is then swabbed over the parts and the solder applied with a heated copper, called an "iron," to each of the pieces before joining, in order to "tin" them. If the parts are small, they can then be placed together and a hot "iron" placed upon them, when they will unite by the cohesion of the "tinned" surfaces. This is called "sweating" the parts. If the parts to be united be large, additional solder must be applied, both before and after the parts are joined. Care must be taken to thoroughly heat the joint in either case, so as to cause the solder to adhere firmly all over the surface. The "iron" itself requires attention. Its surface must also be "tinned" with solder. If overheated, this will be burned off. The heat is tested by holding the "iron" near the cheek. A mild heat only is required; it should not become red-hot. To retin the soldering iron, some workmen use a common clay brick to polish the copper and then heat it and rub it in powdered rosin scattered over the brick, at the same time holding the solder against the hot "iron" so as to tin all sides of it. Others use the "cut" muriatic acid and rub the "iron" into the stick of solder, after thoroughly cleaning or filing the surface.

**PUMP AND METAL TROUBLE.**—One feature which appeals to graduates of the Inland Printer Technical School is the fact that, by keeping in touch with their instructors at all times, they have the advantage of expert advice in overcoming troubles they may meet in erecting and caring for plants of Linotypes. Graduates are coached and instructed in their daily work, and letters to the school asking for information in order to overcome difficulties are promptly answered. For the information of others this correspondence is later published in THE INLAND PRINTER. A query recently received is

as follows: "I have another problem, which I beg of you to solve. This time it is the pump. It seems to get twisted and its free action and sometimes its full stroke is therefore prevented. At times it does not throw out sufficient metal to cast a whole line. Again, as the machine is a new one, the pin which connects the pump to pump lever will slip out and a cast is prevented in that way. The pump, at its connection to the pump lever, seems to be rubbing, and a queer noise keeps me uneasy all day. Another trouble: In order to secure good slugs, I must at least once a day clean out the vents. Our metal is melted and cleaned with flux, the same as we used at the school, and I am sure it is done right. What can this be? Is it from bad metal? Your last information regarding spacebands twisting in line-transfer channel was followed, which is O. K. now and for which I am very thankful."

*Answer.*—The trouble with the plunger is that dirt and oxid have gathered in the pivot connection between the plunger in the metal pot and the rod, and when the pot swings forward the rod remains rigid and pulls itself out of connection with the lever, the spring wire being placed there for such emergencies. With this yielding connection, whenever the plunger or pivot becomes dirty and the rod remains rigid, when the pot moves forward, the spring yields and disconnects the plunger rod. Otherwise, the plunger might bind in the well and, as the pot rises, cause the pot-lever roller to leave the cam, and, as happens in many instances, allow it to fall to the cam again before the pot is tightly locked against the mold, causing a small amount of metal to be ejected, which prevents a lock-up and a much larger "squirt" follows. The plunger should be removed and cleaned daily and a drop of oil put on the pivotal connection, to lubricate it. Attention to this will probably remove the second cause of trouble—bad casts. In fluxing the metal, however, too much flux should not be used and care should be taken to see that the temperature is above the normal—between 550 and 600 degrees. It should only be used in the smelting furnace and not in the machine metal pots.

**EXPERIENCE VERSUS INSTRUCTION.**—That a printer without previous experience in Linotype work can in six weeks be instructed in the mechanism of that machine and made more competent to take charge of it than many of long experience with nothing but hard knocks to guide them, is daily proven by graduates of the Inland Printer Technical School. A recent graduate took a position in an office employing one of the other kind of operator-machinists, and writes of his experience: "The first thing I discovered when I saw this machine was that the pump-stop was off entirely. Told the 'machinist-op.' I thought that was very bad business, and he promised to put it back on, but has not done so as yet. I fancy it was out of adjustment and was giving trouble, and that was the reason he took it off. This, by the way, seems to be his mode of procedure throughout, as every few days I find something that belongs to the machine lying promiscuously around the house. Yesterday one of the printers picked up something off the floor and said, 'What is it?' 'Oh, that belongs in the first elevator,' I replied. The guard-block just above the mold disk is off, as also is the guide-block on head of first elevator. I think there must be a lot of 'lost oil holes' here, for I can not back the machine by pulling on cam No. 1, and whenever that operation is necessary I have to go to the clutch. The surfaces of the cams are dry as bones, also the slides on first elevator; it takes a Samson to pull out the mold disk—in fact, the only thing I have found with oil on it is the distributor clutch. The vent in air chamber is closed entirely, and a stick of cord-wood is placed between the cap and frame of machine, presumably to keep it from being blown off. Of course, you will readily understand that the line delivery goes to left with a movement resembling a snail's gallop. Yesterday the line-delivery carriage failed to return to lock. The operator knew what was wrong, but just to try me out, asked me what was the matter,

and I told him I thought the split hub had slipped. Very well—but when he went to adjust it, he began screwing on the transfer carriage hub. Then I got back at him and told him he was playing with the wrong one. My instructions are not to make any adjustments, and I certainly will not unless I get tied up so I have to. One day, in changing from brevier thirteen ems to pica, my friend seemed to know that the font distinguisher had to be moved, so he proceeded—turning first one way and then the other, and finally had to take the box down to get it set right. He cast a slug, and wondered why the face overhung. He hadn't changed the liners. Well, I might continue my story for some time, but have said enough to give an idea of the experiences I have had up to date. The machine here is one of the new style, two-letter, has the new pump spring and has an arrangement which raises the justification bar when closing the vise, which has to be done by hand on most machines. Machine has been used eighteen months, but you would think it had been eighteen years by looking at it." A letter from another graduate is in a similar vein: "They have three machines in this office, and they run fairly well now, but when I started they were something fierce. They had a new machinist every month, and each left them a little worse than he found them. The machinist who was there when I started was a 'peach.' He would not let me open the vise, to clean off the back of the mold disk, yet he did not know how to oil the machine. The first night I called on him to fix the line-delivery carriage, which did not come back properly to lock—only coming to the first notch. He adjusted that by bending the pin on assembler elevator so that it would strike the pawl. He looked at that pin for a long time trying to find the screw, and after a while started to loosen the retaining plate screw. I showed him the proper screw and he said he knew that well enough. He then began to get nasty and make sarcastic remarks about schools in general. He said he'd been at the machine for eleven years; if I do not know more than he does in half that time, I think I'll give it up. Two weeks and he quit. The foreman told me to look after them till another machinist arrived, for my speed was not good enough for a day job, the which I did, making the changes, etc."

**NEW SIMPLEX RECORD.**—A new world's record has been established for composition on the Simplex Typesetting Machine, by Messrs. M. C. McCabe, operator, and Lee Bridges, justifier, in the office of the Paducah *Sun*, of Paducah, Kentucky, they having set during the week ending Saturday, April 2, the large amount of 315,700 ems of matter, making a daily average of 52,617 ems. The greatest amount in one day set was 60,200 in 6¼ hours, and the greatest amount by the hour 9,800 ems. The type used was 8-point, and the average day's work eight hours.

#### RECENT PATENTS ON TYPESETTING MACHINERY.

**Low Metal Alarm.**—G. L. Venable, New Brunswick, New Jersey. No. 754,030.

**Linotype Spaceband.**—W. R. Speechley, Broadheath, England, assignor to Mergenthaler Linotype Company, New York city. No. 754,619.

**Slug-cutting Attachment for Linotypes.**—E. B. Clark, Pittsburg, Pennsylvania, assignor to Imperial Machine Company and S. B. Whinery, Pittsburg, Pennsylvania. No. 754,970.

#### CERTAINLY IS WORTH IT.

I am a great admirer of your most helpful and artistic journal, and never fail to buy a copy from your gentlemanly little agent every month. I consider *THE INLAND* the best and most helpful printers' journal published, and would gladly pay twice the price asked for it if necessary, for it is certainly worth it.—*Clarence Ward, Superintendent Recorder Publishing Company, Chicago.*



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc.; with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

THERE is no reason why the different parts of a title-page should be so widely separated as shown in Fig. 1. There is no objection to placing the main lines somewhat above the center, and a line or two near the bottom for the sake of

balance, but the top and bottom lines should not crowd the margins so that the integrity of the page is impaired. The value of the panel rule border is lessened by placing the lines so close to it, losing the effect of contrast that a broad space of white will give when placed between border and type. The fittingness of certain type-faces for certain forms is recognized and appreciated now more than formerly, and to use the type with discrimination and understanding of the needs of the job, if the material at hand will permit, is a very necessary qualification of the competent job compositor. The association of text-faces with church printing goes back to the time when the church service books were copied in styles of lettering that were the progenitors of our modern text type-faces. In resetting this page (Fig. 2), the type has been clustered and set in a text-face, except the Greek letters, which more properly could be set in roman capitals. The panel ornamentation has been used to define the shape of the type page and make it agree in shape with the rule border. At the same time it is not absolutely necessary, and the type would look just as well unadorned, because it possesses decorative features that the more precise roman faces do not have.

THE one fault to be avoided above all others on a title-page is heavy, indiscriminate display. In no class of display is a

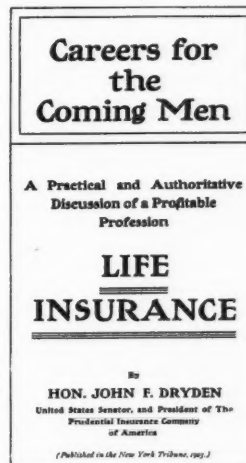


FIG. 3.

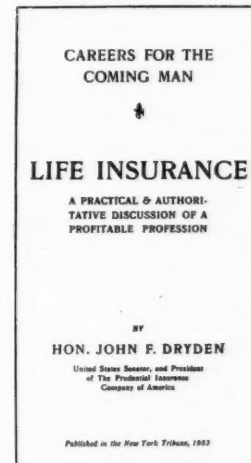


FIG. 4.

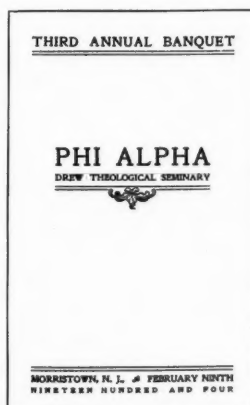


FIG. 1.

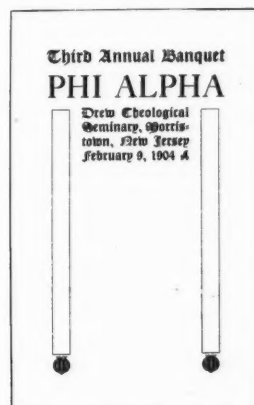


FIG. 2.

finer appreciation of proper arrangement necessary. It must be seen to that the title be given prominence and that nothing else be placed in type nearly so large, or else all the distinction of contrast is lost. If two statements clamor for distinction, one must yield, or the value of display is lost for both. If, on a title or cover page a line that indicates a general head is shown, and also the special subject of the book, the general head should be made subordinate to the special head, which is, in fact, the real title. Hence in Fig. 3 the display is awkward on account of the conflicting general title of the series and the special subject of the pamphlet in hand.

A DESIGN that is not in accord with the best styles of commercial printing is shown in Fig. 5. It suggests by its appearance a label of some kind rather than a letter-head. The border is one entirely suitable for advertisements or labels, but not at all appropriate for the finer grades of work. Particularly in one color, as shown, does the border conflict with the type. Although borders can not be absolutely condemned by good taste when used as adjuncts to stationery forms, yet they should be used with much discretion. Only the simpler designs should be used, and lighter in tone than the type for printing in one color. Greater freedom in selection can be allowed when printing is in two colors, but the heavy fanciful borders designed for ad. work should be avoided. The words



in the small panel are rather overpowered by the rules and ornaments, above and below. The stricture in regard to rules applies with equal force to ornaments. Their use is expedient sometimes, but they should be unobtrusive, preferably lighter in appearance, so they do not conflict with the type. In the



FIG. 5.

resetting (Fig. 6) the ornament used to fill in space in the small panel does not interfere with the type. The rule-panel is used because it is the most desirable in one-color printing, and because it emphasizes the improvement in appearance its use gives over the type border shown in Fig. 5. Another



FIG. 6.

error in the latter is the use of a final letter in the middle of the word "Reporter." The type-faces used in the resetting are more suitable for this class of work, although, of course, not possessed by every office, and type selection can not be criticized because conditions, of course, are unknown.

In Fig. 7 is shown a title-page that errs in two particulars. One is a matter of display, the other of panel arrangement.

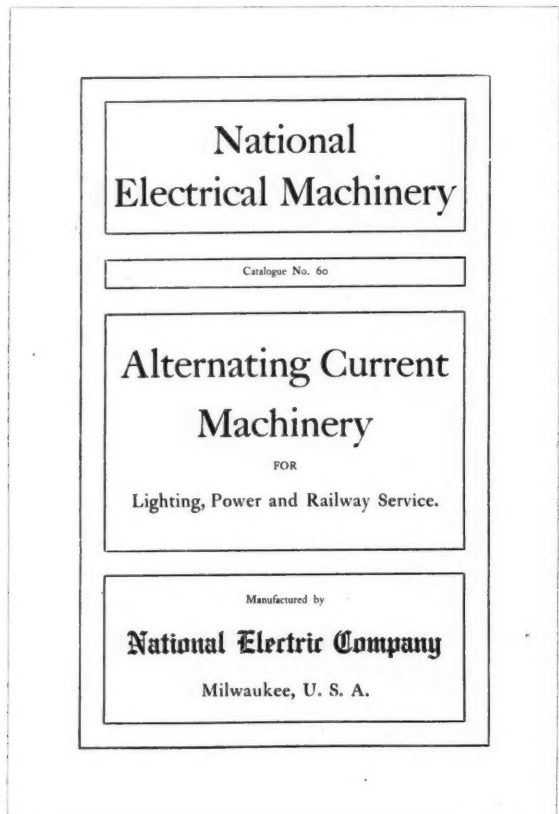


FIG. 7.

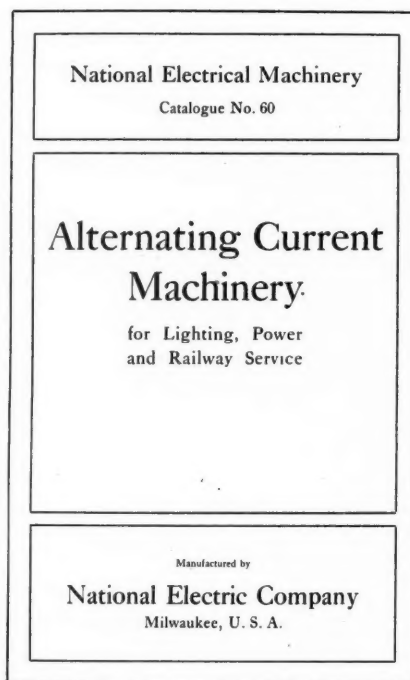


FIG. 8.

The first fault is conflicting display. Rules of procedure allow only one person to speak at a time, and very justly, and this rule might be applied as an axiom of type display, that two lines can not be displayed on the same page without destroying the effectiveness of each. Another fault, referred to elsewhere, is the spreading of the lines in an apparent effort to cover all the space. In regard to the panel arrangement, the division into four sections is unnecessary, and produces in one place a confusion of cross rules that interferes with effective appearance by destroying the coherency of the design. When a panel form is divided into two or more sections, as shown, it is best to make the divisions between the sections less than the space between the inside panels and the outside rules. In any event, the space should never be more, which would destroy the oneness of the design. In Fig. 7 the second small panel from the top confers a chopped-up appearance on the page by being no larger inside than the space separating it from the panels on either side, thus confusing the eye. Cutting the space between the panels in half and adding it to the small panel would improve the design very much. As reset (Fig. 8), the error in display has been corrected by reducing the top lines many sizes, thus permitting the real title to be displayed. By clustering the three type divisions, giving plenty of space between, we help the panel arrangement in that case. In Fig. 7 this desired effect of the panel arrangement was nullified by the spreading of the type matter, which prevented in a degree the distinction that the panel scheme would have given. By reducing the space between the panel divisions (Fig. 8) the integrity of the design is preserved. The job compositor should always regard white space as a valuable means of enhancing the appearance of the type display, and should also remember that to display does not mean to cover up a certain space with large and small type lines, indiscriminately arranged, but to cluster the different parts of the matter and



allow the white space between to do its perfect work in giving distinction to his effort.

TYPE, like speech, is a medium for the expression of thought, and as the meaning of the latter may be rendered obscure by the addition of unnecessary words, the former is sometimes prevented from fulfilling its function in the best possible manner, by the accessories in the way of rules and ornaments that interfere with the mission of the type. Legibility is the first requisite of all printing, and especially when used as the vehicle of advertising must ornament yield precedence to the greater consideration of legible type display. In Fig. 9 is shown a placard that does not entirely meet the

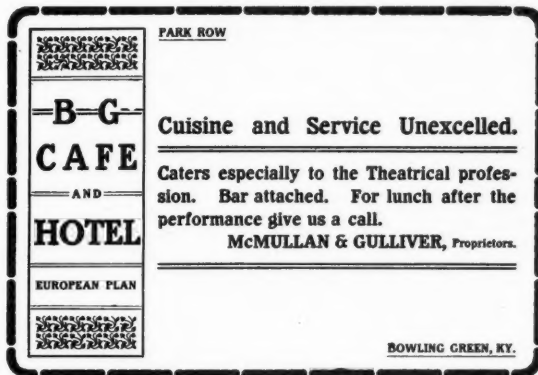


FIG. 9.

requirements of a good advertising sign. Sufficient contrast in display is wanting and the type is obscured by meaningless and unnecessary adornments. The most important line on the card is embarrassed and its power minimized by the panel, rules and ornaments that hamper its best expression. The arrangement places the white space where it is not very effective as a foil to the type, and, with the sizes of type used, the most simple and orderly arrangement should have been

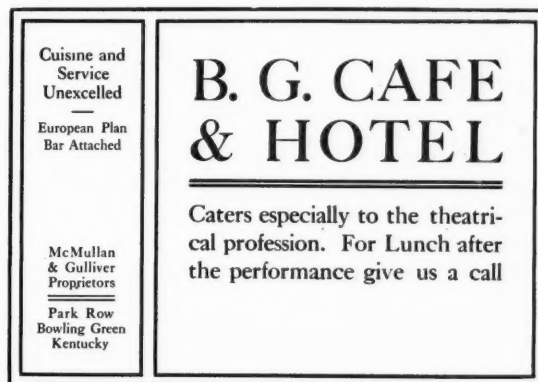


FIG. 10.

followed. The resetting (Fig. 10) has followed the general design of the original, with the important difference that the minor detail has been placed in the small panel and the more important lines where they can be appropriately displayed.

THE simplest style in type composition is generally the most attractive, and certainly the most expedient on account of time-saving. In Fig. 11 the compositor went to some trouble in arranging a title in a mixture of sizes and styles that most properly should have been set in one style and size throughout. There is nothing to display, and if there was, it is not effective as shown. The repetition of the catch-lines is awkward, and the word-ornaments following the last line

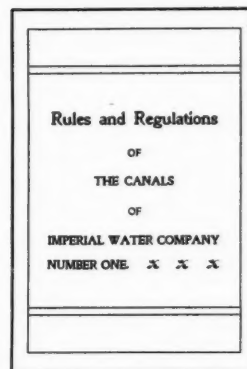


FIG. 11.

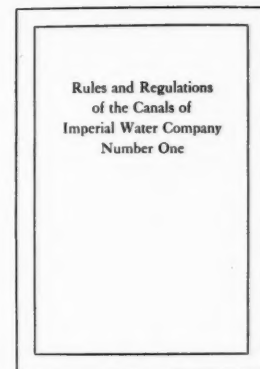


FIG. 12.

are out of place. The arrangement in Fig. 12 eliminates the catch-lines and makes a compact and pleasing title that is helped very much by the surrounding white space. The desire to fill out a given space by spreading the type and filling up with rules and ornaments is wrong. It makes the display weak and ineffective and takes no account of the value of white space in giving distinction to the type. If the matter is insufficient to fill the required space, there is no reason why it should be forced to do so by wide spacing between the lines, and the addition of unnecessary ornament that only detracts from display already weakened by sprawling arrangement. In writing a letter, it is not customary to fill the page by extravagant space between the lines. If a short one, you stop, perhaps in the center of the page, and do not proceed to fill what is left with some examples of your skill in ornamental calligraphy. There is no excuse for filling up the required space with widely spaced and too large type lines and other things, when a much better effect is attained by compact and smaller type surrounded, and its value as display helped, by white space.

As an example of perverted composition, Fig. 13 is interesting. Why the second line was carefully letter-spaced out to the length of the top line when the natural and easier way would agree with good appearance in having it shorter, thus

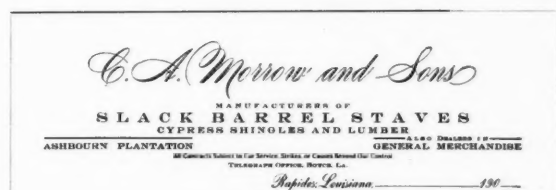


FIG. 13.

avoiding the extra work of letter-spacing, we do not understand. In other ways it but faintly suggests rudimentary knowledge of job composition. It is hard to suggest changes

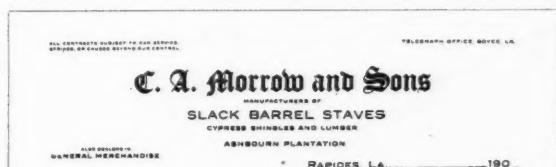


FIG. 14.

that will improve it, and the resetting (Fig. 14) shows a correct style that avoids the awkwardness and crudity of the copy. A line of text in contrast with small, plain faces of lighter tone will always give feature and distinction to a heading.

In many of the examples shown this month bad spacing of the lines has been one of the faults noted, evidenced chiefly by a desire to spread the matter evenly over the page, without any appreciation of the value of clustering, and of the white space that such clustering will place between the different parts of the type-page. In addition to this error another one is apparent in Fig. 15. The line that should have been rightly

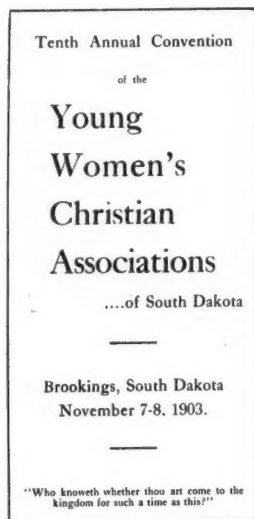


FIG. 15.

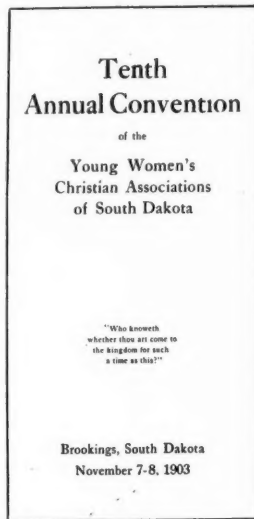


FIG. 16.

displayed is "Tenth Annual Convention," not the lines shown, which are merely qualifying. Fig. 16 shows a better arrangement, in which the proper title is given its right proportion. It also shows the value of clustering, illustrating the benefit of contrast between the type clusters and the white space that separates them.

In using a series throughout on a letter-head which contains more than the usual amount of matter, strict attention should be paid to the arrangement, and the different parts should be so clustered and separated that confusion will not

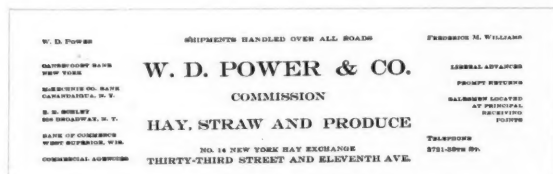


FIG. 17.

ensue between so many conflicting lines. Fig. 17 is an example of indefinite spacing, which impairs the appearance of the heading. Improvement in several ways is shown in Fig. 18. It is sometimes best to abandon the use of one series, and use

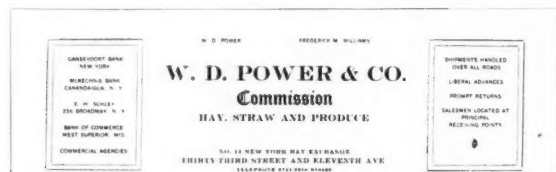


FIG. 18.

neater and lighter faces for the portions to be set in small type. A word or line in a contrasting letter will also help. The small panel is a useful device for taking care of extra matter in a manner that prevents it from detracting from the main display. More emphatic contrast in type sizes is

another way of giving a more pleasing effect. All of these methods have been used in resetting Fig. 17 in order to rid it of the haphazard appearance that the faults indicated have produced.

THE rule of correct printing, forbidding the mixture of capitals and lower-case on a displayed page, is a good one when applied to cover and title pages and the more formal styles, but in commercial forms an occasional violation of this very proper and consistent rule will sometimes improve the appearance of a job, particularly when capitals are used. They possess a certain stiffness of appearance that can only be relieved by the introduction of a contrasting lower-case or

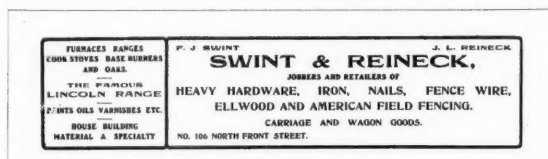


FIG. 19.

cap.-and-small-cap. line. The capitals of some job-faces are ungainly, and those of an extended line nearly always so. Fig. 19 is an example of consistent composition, but it does not have the freedom and graceful appearance that the use of a

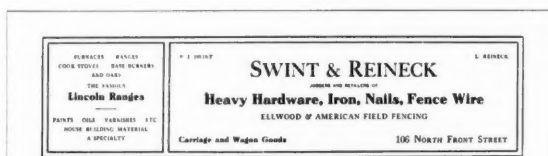


FIG. 20.

lower-case line would give it. The panel is a little bit crowded by the type, which also militates against the best appearance. In resetting this heading (Fig. 20) the stiffness has been relieved by using some lower-case lines, more contrast in type sizes and more space between type and border.

### A LINOTYPER'S PLAIN.

I catch a "take" of pretty good stuff  
That looks as clear as day;  
My fingers nimbly strike the keys,  
The work is just like play.  
It's punctuated exactly right,  
It's legible and plain —  
What's this? Gee whizz! A Russian name!  
Such stuff gives me a pain.

There's General Ahellofaffeller,  
And Admiral Iwonderwhat,  
And a place called Nobodycanspeller,  
Where a dozen or so were shot.  
And a place where the Japs have landed troops  
Is called Port Whereisthat —  
I've spelled those names till my brain is wrong  
And I'm crazy as a bat.

The editors and proofreaders  
These languages must speak,  
Or, at least, it seems that way to me  
For my proofs with errors reek;  
And every error that is marked  
(My ire such marks arouse)  
Is in an Eastern proper name —  
Goodbye! I've gone bughouse!

— By Earle E. Griggs.

### TRIED TO GET ALONG WITHOUT IT.

Send me THE INLAND PRINTER one year, commencing with the December number. I have tried to get along without it but find that one gets clear out of style without knowing it.—  
H. V. Foster, Tecumseh, Oklahoma Territory.



## THE PROLOGUE

"When that Aprille with his shoures soote the droghte of March hath perced to the roote," so begins Chaucer his prologue to the Canterbury tales, singing of the merry springtime when all men long to be up and doing: "Befil that in that seson on a day, in Southwerk at the Tabard as I lay, redy to wenden on my pilgrimage to Caunterbury," he tells us in those incomparable verses how he was at the Tabard Inn, where were many other pilgrims, a Knight, with whom was a young Squire, and a Merchant, a Lawyer and many another, a goodly company and one right fanciful, wherein we have found the suggestion for this new and beautiful type. The sign of the old Tabard Inn with its weather-beaten letters has been our motif.

Of the Squire, Chaucer tells that embroidered was his garment as it were a mead all full of fresh flowers, white and red. So have we embroidered this type with borders, some light and some heavy, a fantasy of form and color. And of the tales they told, we give, with other things, those of the Merchant, the Man at Law, and the Manciple, whom we have likened to the Printer, all newly told in Tabard types.

**American Type Founders Co. Maker**



72 Point Tabard

3 A \$6.00 4 a \$4.00 \$10.00

# TABARD SERIES

American Line

## Types & Borders

36 Point Tabard

4 A \$2.40 6 a \$1.85 \$4.25

UNIQUE LINES  
For Delightful and  
Quaint Production



48 Point Tabard

3 A \$3.65 5 a \$2.60 \$6.25

AMERICAN  
TYPE Founders  
Comp'y



The  
Tale  
of the  
MERCHANT

Wherein is set forth how  
persons of sagacious mind  
who desire to make known  
the high quality and estab-  
lish the renown of sundry  
goods and wares, seek to  
employ for that cause type  
of marked distinction and  
excellent appearance, this  
same being worthily pre-  
sented in Tabard fashion

18 Point Tabard 9 A \$1.45 18 a \$1.80 \$3.25





THE PRINTER'S TALE  
beginneth with Praise for  
these Goodly Letters and  
Embellishments

And sayeth how the Tabard series maketh altogether such an assemblage of movable types as will give great pleasure in the use of them. And as for the shapes and sizes of them, they are of such variety as will afford much satisfaction to him who delighteth in performing his work for the achievement of distinctive results. And further how therein hath been cunningly woven matters of great interest concerning the time long past, with allusions to celebrated personages, as also to customs and feelings, and some high nobility of endeavor. For herein hath these things been wrought in rare metal with wonderful adequacy, shewing how by the great skill and craftsmanship of a company of letter founders which hath made more excellent printing types than any other in the whole world, certain good and beautiful things of olden time are presently brought to serve as right new novelties and devices agreeable to look upon. So shall be chosen the Tabard.

12 Point Tabard

16 a \$1.25 32 a \$1.50 \$2.75

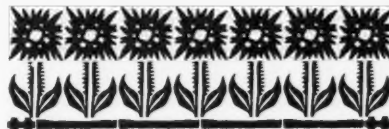
60 Point Tabard

3 A \$4.75 5 a \$4.00 \$8.75

# ORIGINATOR

## Popular Design

See next page for a complete Price List of the Tabard Types and Borders



24 Point Tabard

6 A \$1.60 12 a \$1.90 \$3.50

The TABARD TYPES  
Originated by American  
Type Founders Comp'y  
In stock and for sale at  
Houses of the Company  
and by Special Dealers  
throughout the World  
Order from the nearest



The TALE OF THE MAN  
AT LAW, wherein he setteth  
forth the PUBLIC VOICE

Which is to depose and say  
that whereas there be many  
and divers cases in the wide  
world, both among men and  
pertaining to their concerns,  
howbeit the case wherein is  
much delight and also profit  
is that which hath been well  
filled with Tabard types. In  
testimony whereof, the Man  
at Law confirmeth the wis-  
dom of all folk who employ  
Tabard types without stint.

10 Point Tabard

# The TABARD TYPES

8 Point Tabard 20 A \$1.00 40 a \$1.25 \$2.25  
**TABARD TYPES SHOW TYPOGRAPHICAL EXCELLENCE FOR THE**  
**Production of Quaintly Suggestive Brochures in either Text or Display Form**

10 Point Tabard 18 A \$1.20 36 a \$1.30 \$2.50  
**EMBROIDERED WITH BORDERS SOME LIGHT AND**  
**Some Heavy this Creation is a Fantasy of Form and Color**

12 Point Tabard 16 A \$1.25 32 a \$1.50 \$2.75  
**PECULIARLY ATTRACTIVE IN APPEARANCE**

18 Point Tabard 9 A \$1.45 18 a \$1.80 \$3.20  
**For Delightfully Quaint Productions**

24 Point Tabard 6 A \$1.60 12 a \$1.90 \$3.50  
**DISTINCTIVE IN FORM**

36 Point Tabard 4 A \$2.40 6 a \$1.85 \$4.25  
**Holds the Attention**

48 Point Tabard 3 A \$3.65 5 a \$2.60 \$6.25  
**PLAIN FACE**

60 Point Tabard 3 A \$4.75 5 a \$4.00 \$8.75

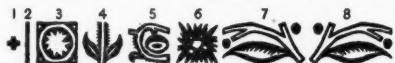
**Bombarded**  
**HOPING**

72 Point Tabard 3 A \$6.00 4 a \$4.00 \$10.00

Tabard Types and Borders are Patent applied for in the  
 United States and Registered in England

**Cast by American Type Founders Company**

The Tabard Border is made up of the eight  
 characters here shown, each one numbered  
 similarly in all five sizes, and are as follows:



These characters are fonted in sections usable in  
 an almost unlimited number of combinations, each  
 section consisting of characters indicated below:

SECTION 1, characters 1, 2, 5, 7 and 8



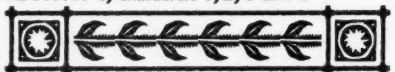
SECTION 2, characters 1, 2 and 3



SECTION 3, characters 1, 2 and 6



SECTION 4, characters 1, 2, 3 and 4



SECTION 5, characters 1, 2 and 5



## Prices, by Sections

12 Point, 36 inches	\$1.50
18 Point, 30 inches	1.50
24 Point, 30 inches	2.00
30 Point, 30 inches	2.25
36 Point, 30 inches	2.50





BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

COLOR SCHEME.—C. P. C., of Madison, Indiana, has sent a specimen of printing on rough antique cover stock, and writes about it as follows: "Would like to have your opinion of the color on this cover. The writer is the pressman at this office and reads your items in THE INLAND PRINTER every month." *Answer.*—The presswork is quite good, but a lighter green would have been more effective on the background.

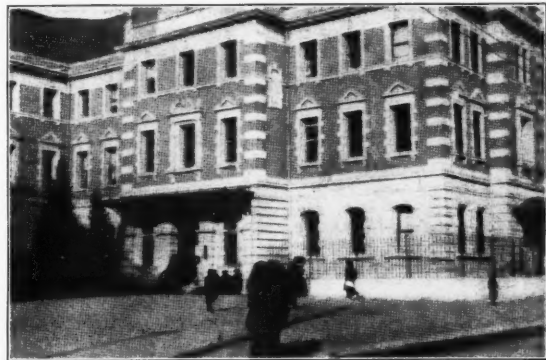
PRINTING BANK CHECKS.—E. A. W., of Berlin, Wisconsin, sends a sheet of bank-check work, three deep, with stubs, and says: "Enclosed you will find sample of a check printed in our office, and would like to have your opinion on the presswork. The bank has had its checks lithographed heretofore, but think they are now very satisfactory. I am a thorough reader of THE INLAND PRINTER, and have received much help from it." *Answer.*—A very critical examination of the make-ready and presswork on this sheet of checks, the lettering and other detail of which appears in difficult shadings, in imitation of fine steel plate, emphatically merits for it the highest commendation as a letterpress production.

HALF-TONE CUTS ON NEWSPAPER STOCK.—An apprentice of Brooklyn, New York, sends a print cut from a newspaper which shows interstices in the paper and necessarily lack of solidity on the very solid portions of the cut. He asks: "Will you kindly explain how to judge impression for newspaper printing? Also, what is the cause of the little white specks on the black parts of inclosed cut?" *Answer.*—Newspaper presses are very different from book presses in their make-up for printing, and are usually equipped with a felt or yielding tympan, which after a time becomes flattened down below its original periphery. After this occurs, the cylinder, which has been slightly raised for the new blanket, is lowered to a condition to print the reading matter distinctly. That condition is

set down as the standard of impression required on all plates made for the press, regardless of illustration. Such a condition is manifested on the printed half-tone sent by you. The white spots you allude to as occurring on black parts of the picture are simply the result of a little less ink than necessary and the rough, unfinished surface of the paper stock employed.

REDUCING VARNISH.—F. C. D., of Valatie, New York, says: "As a constant reader of THE INLAND PRINTER, I would like you to inform me of the ingredients and their amount used in making what is sold to the trade as reducing varnish. Also please inform me what kind of varnish is best to add to all inks when you require a gloss." *Answer.*—Reducing varnish is made up in various ways and also specially adapted for the inks compounded in such varnish. Perhaps the best reducing varnish made is the product of skilfully boiled linseed oil; cheaper grades consist of boiled linseed oil, petroleum oil, etc., which are mixed and boiled with a proper proportion of pine rosin—the proportions are not known. Gloss varnish, as well as copal varnish, is usually mixed with inks to give the color a gloss when dry.

FEED ROLLERS ON WEB PRESSES.—"Press Hand," of Brooklyn, New York, writes: "Will you kindly state through the columns of THE INLAND PRINTER the way to tell when a feed roller on a newspaper press has outlived its usefulness; also when frequent changes of feed roller are necessary, such as from full width to half or three-quarter width? Would you advise setting each roller independently, or pick out the smallest of the three and set that and let the other two be put in and run, regardless of setting, when changing from one size paper to another? Also, what is the cause of a feed roller throwing ink over the keys and back of fountain and over fountain board?" *Answer.*—A feed roller, or, for that matter, any composition roller, which has become too hard and shrunken from its proper diameter, or become "sickly" and



JAPANESE GOVERNMENT PRINTING-OFFICE IN TOKIO.

non-responsive to its duty through excessive wear, or become "mushy," "watery" and dead to the touch, has served its usefulness. We believe in setting every roller used on a printing press, be it book, job or newspaper. There are a few reasons for feed as well as form rollers throwing (spraying) ink over the press and paper, two of which may be set down to composition rollers being set too tight, at one or both ends, and also to the varnish or oil with which the color has been made.

HALF-TONE PRINTING BY AN APPRENTICE.—J. B. S., of Pontiac, Illinois, writes: "I enclose herewith a few samples of half-tone work done in this office, which I would like you to criticize. This work was done by an apprentice of the shop, who has served a little over three years, but has been a thorough reader of your journal since the beginning of his apprenticeship. The impressions on the heavier stock were

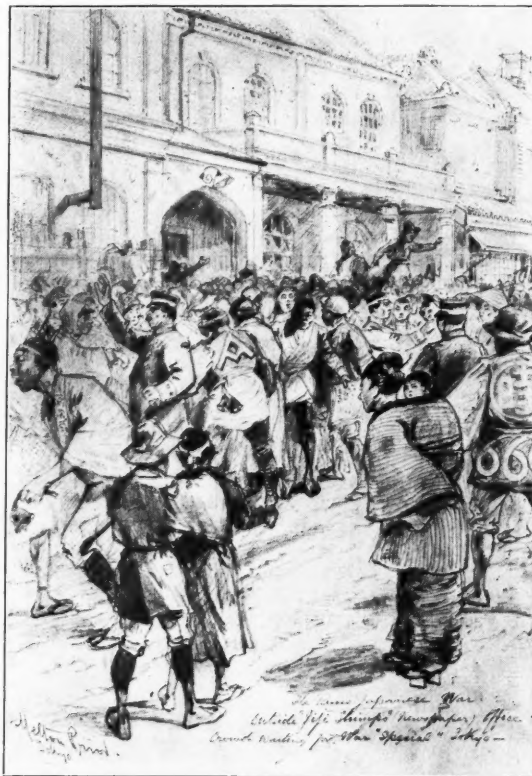
taken after a run of two thousand on the higher finished stock, without any additional treatment or overlaying of cuts. The work was done on a Gordon press, but the rollers were a little hard." *Answer.*—The make-ready and printing of the horse cuts on the supersized thin book paper is not good. The same cuts and treatment on the proofs printed on the fine coated stock appears to better advantage, but mainly by reason of better and thicker paper; while that printed on the duller and heavier stock is the best of the lot. There is much loss of fine detail in the make-ready of all the cuts. On page 8, all the detail of the back and foreground is missing and, as a consequence, the horse stands in a maze of dulness without a trace of high-class qualities he is supposed to possess as a stock breeder. Page 9 shows "Highland Forrest" to much better advantage, and had the surroundings of this animal been overlaid properly the picture would have been more complete.

**MAKE-READY.**—"Regular Reader," of Philadelphia, Pennsylvania, sends a copy of a really beautiful monthly of about eighty pages and cover, which contains numerous half-tones illustrative of decorative gardening, houses, etc.; also a large sheet showing machinery. He writes: "I am sending you a book and a sheet for your opinion regarding the presswork done by me on a Miehle. I have been running cylinder presses over two years, before which time I was engaged on job presses. As no other pressman is employed in this shop, I have had to learn myself, although I must admit I have gotten a good many pointers from THE INLAND PRINTER. The book is run in eight-page forms and is not slip-sheeted, but racked; it is published monthly. What would you think good time to make a form of this kind ready and run about two thousand five hundred copies? The sheet with four cuts of machinery was made ready at night. The edges of the cuts were quite bad." *Answer.*—The presswork on the magazine is first-class and is creditable to the pressman. It is clean, sharp and uniform in make-ready and color, which is of a good black. As to the time of make-ready on each form and printing of edition stated, a form a day would be a fair average for the work shown in the book; some forms could be done in less time. Regarding the sheet of four large cuts of detailed machinery, you should have carried another sheet of overlay on the darker portions of the cuts. The make-ready on the vignetted edges is splendid.

**EMBOSSING IN COLORS.**—F. J. C., of St. Catharines, Canada, has sent a specimen sheet showing four small labels printed on coated plate stock, in gold bronze and colors, regarding which he says: "You will greatly oblige by giving information that will lead to practical results in varnishing and embossing the enclosed sample. My intention is to emboss and varnish at the same impression, by distributing varnish on disk of press with the rollers and rolling over the die as in ordinary printing. Should the sheet be sized before varnishing to prevent the varnish from absorbing the colors and blending them into one another? What method do you deem practical for me to pursue? Some two weeks ago I worked a coat of arms in blue ink; the color appearing rather dead, it was decided to varnish before embossing the same. The job was allowed to stand a day after varnishing, but did not seem to dry thoroughly; so, when embossing the same, it would peel off the printing in patches. My way out of the difficulty was to saturate a piece of muslin with machine oil, wind the same around a roller and stitch the end to keep it snug to the roller. This, rolling over the die at every impression, kept it sufficiently greasy to prevent any further annoyance." *Answer.*—There is but one way to successfully emboss over printed or varnished matter, and that is to thoroughly dry everything with which the embossing die has to come in contact. It is not necessary to size over such printing as your sample in order to varnish it. The colors are sufficient to give the varnish the necessary body backing. Use a good clear label

varnish, properly put on stock, after the colors have become dry; then let the varnished sheets remain until the surface of the varnish becomes hard and glossy, after which you may proceed with embossing.

**MOTTLED CUTS AND SETTING CYLINDER.**—M. P. M., of Paterson, New Jersey, has sent a very clean print from a half-tone portrait,  $3\frac{3}{4}$  by  $5\frac{1}{2}$  inches, which he writes about as follows: "Enclosed find a print of a half-tone cut; please tell me the cause of the mottled spots in the dark shadows. Used Dill & Collins superfine coated book and a \$3-a-pound half-tone black. Tried ordinary coated paper and a \$1-a-pound



From "Illustrated London News."

CROWDS OUTSIDE JAPANESE NEWSPAPER OFFICE WAITING ISSUANCE OF "WAR SPECIALS."

special half-tone black, with the same results. Printing done on a Colt's Armory press with three form rollers and the usual distributors. Also tell me how hard a cylinder should ride on the bearers of a Miehle press, as I find with a heavy form I can see daylight between cylinder and bearers. If I pull cylinder down slightly more than I have it, the press runs hard when there is no form on." *Answer.*—Try a little stronger bodied ink, and run the color as close to fullness as possible. Sometimes the working quality of a good ink is enhanced by the addition of a few drops of clear dammar varnish. There have been occasions when, by simply changing the position of the side grippers where they take hold, or by the addition of a small piece of cork fastened to these at some special place of taking off the sheet from the form, a remedy has been found. First try changing the location of the grippers. The mottling or building up of the color appearing only on the heaviest portions of the cut indicates that the remedy must be sought for in either the ink or the method adopted for taking away the sheet from the form. Regarding how hard cylinder should ride on the bearers of a Miehle press, start with the bearers on the bed, which must be just type high. Test these



with a type-high gauge or a broad-faced metal type, face down on the bed and close to the bearers on each side. If the bearers are lower than the type, raise them to the right height. The cylinder should be lowered to the adjusted bearers, and tested in its pressure on these by long strips of tissue paper laid lengthwise on each bearer. When thus evened in pressure on the bearers, the press is then in proper condition. If the cylinder rises from its position after this test, the set-screws controlling the adjustment of the cylinder boxes are too loose above and should be altered before making ready a second form, because if there is not accurate rigidity at these places the tendency is to overpack the cylinder, especially in the case of heavy forms, under the belief that more impression is needed.

**PRINTING LABELS.**—J. B. W., of Cameron, Missouri, has sent a copy of a large label, printed in black on highly enameled yellow paper, and writes about his trouble in this way: "I am very desirous of getting some information regarding the printing of labels, of which I am printing a great many. My trouble is label paper curls up, making it difficult to feed. I have been unable to get an ink soft enough to print right without pulling the gloss from the paper. When I use a good ink and reduce it sufficiently to avoid this, it makes the ink too soft and does not cover good. I print the labels straight black on yellow label paper on a platen press." *Answer.*—To keep the curl out of the paper is next to impossible when laid on the feedboard flat with the enameled surface up. In cutting enameled label paper, which is usually quite thin, a sharp knife is essential on the paper-cutter, and as the cuts are taken from the machine they should be laid face down and kept from a warm atmosphere until about to be fed to the printing-press. If a slightly moistened piece of cloth can be conveniently attached to the feed-board, but not close enough to the paper to wet it, some relief may be had. The usual way to feed such stock to platen presses is to keep the face down and turn the sheet as it is carried to the press gauges. If you will send a sample of your label paper to any inkmaker, such as those advertising in this journal, he will be able to send you the proper grade for such stock. A little vaselin, well mixed with good ink, renders the same short without destroying the color.

**IMPRESSION SCREWS ON PLATEN PRESSES.**—H. S. T., of Ayer, Massachusetts, writes as follows: "If you will kindly answer the following for an old subscriber, you will settle a difference of opinion that is constantly arising among some of my pressmen in regard to 'monkeying' with the impression screws on presses. I contend that the beds of my Colt's Armory presses should be leveled up on four even pages of type, and then the impression screws not touched unless in extreme cases. If in four type pages two were solid and two open, overlaying should then be resorted to, but not 'jack up' the screws to level it. That is, over and under laying should be resorted to, but not reset the screws every time. Does not the changing the screws on every job or two hurt the press?" *Answer.*—The impression screws should not be changed to suit different forms or make-readys, particularly on presses of the kind named, or on Universals, Gordons, etc. On presses of the Peerless and Liberty type, the impression is often adjusted by raising or lowering the impression screws; but these presses are provided with special check-nuts and screws in the under part of the platens by which they are drawn tight to the points of the impression screws. The Colt's Armory press, like all others, is properly adjusted at the factory by competent inspectors who are provided with standard height gauges for that purpose. The following, taken from a late edition of the John Thompson Press Company (Colt's Armory make) catalogue, may not be amiss to publish. It says: "Our presses are adjusted, purposely, for hard, thin tympan. There is rarely a case where the archaic practice of printing on a pad is justifiable, especially so in our presses, where the platen

impinges, after a long-drawn slide, dead square upon the form. If the slur appears only along the upper portion of a sheet, this is usually caused by the frisket fingers biting the sheet too hard at the bottom and not at the top. This condition is nearly always produced by tympan of greater thickness than that for which the frisket frame is adapted. In such cases the handiest remedy is to insert cardboard washers between the fingers and the face of the frisket frame, thereby throwing out the 'heels' of the fingers and thus equalizing their contact upon the sheet. If a slur appears entirely across the face of the platen, showing downwardly, it may be caused by wear of the bridge gibs; this, however, can be corrected readily by inserting packing between the gibs and their bearings." In making ready special forms, such as electrotypes, half-tones and the like, instead of "monkeying" with the impression screws to equalize all in the form, a type-high gauge should be used on these to ascertain their relative condition to type height, which is standard height. The error arising from different heights to paper in such blocks is frequently considerable, sufficient at all events to produce too much or too little contact of the form rollers, with the result that there arises "tipping" from one height to another, which is too often



From "London Graphic."

TOKIO NEWSBOYS SELLING "EXTRAS."

Japanese newsboys carry bells in their hands or fastened around their waists.

mistaken for irregular adjustment of the platen. By all means have the impression screws stationary, or until, by long usage, they require resetting. Indeed, the shrinkage of composition form rollers has much to do in misleading the pressman to assigning the cause of irregular and imperfect inking to other causes. In such cases, provide yourself with at least two full sets of roller wheels of different circumferences. Changing the set of impression screws to every job is very detrimental to the screws and their threaded sockets, which, after a time, become so worn as to require new screws and rebushed sockets.



Cedar waxwing's nest. Twenty-four feet from the ground in oak tree. This bird usually nests in the cedars of the northern pineries.



Brown thrasher's nest on the ground; four eggs; nest among wild geraniums, daisies and dandelions in bloom.



Goldfinch nest with five of her eggs and one cowbird egg.



Robin's nest in willow tree. Nest six feet from the ground.

#### BIRD'S-NESTING WITH A CAMERA.

From collection of H. W. Fay, De Kalb, Ill.

## BY O. F. BYXBEE.

\_\_\_\_\_

AN ANNIVERSARY NUMBER.



THE Hamilton (Ohio) *Sun* commemorated St. Patrick's Day by printing a portion of its paper in two colors, green and black. The work was nicely done.

THE annual "Convention Number" of the *Canner and Dried Fruit Packer*, of Chicago, has been received. It even excels previous annual numbers, which have been favorably commented on in this department in the past. This year about three-quarters of an inch of the margin of each page is printed

## THE BEST METHOD

NEAT, securely labeled packages; every canner wants them.—The cheapest and quickest way to get them is with the

# Burt Labeling Machine

It meets the most exacting requirements, has an unlimited capacity, easily operated by unskilled help, very durable and simple in construction. Hundreds of prominent canners use the BURT LABELER, because it does most perfect work and always gives satisfaction. Why not investigate the merits of this machine before getting busy? You will surely want to install one. Write now for new Illustrated CATALOG, which also describes the famous BURT WRAPPING, LACQUERING AND BOXING MACHINES



BURT MACHINE COMPANY  
BALTIMORE, MD.

No. 1.

with a light brown tint, giving the whole work a very neat appearance. The ad. composition, the work of John L. Danielson, is above criticism, as every ad. in its many pages is a model of proper display and excellent balance. Three full-page ads. are reproduced herewith (Nos. 1, 2, 3), which are interesting specimens of Mr. Danielson's work.

POSEY LITTLEPAGE, *Glenn's Graphic*, Madisonville, Kentucky.—Your double-page ad. is neatly constructed and well displayed.

M. H. HACK, Muskegon, Michigan.—The ad. of J. D. Vanderwert is your best. Both of those of the Leahy Company are crowded with too much display, which is about the only fault you have to guard against.

GEORGE BARNFIELD, Lawrence (Mass.) *Telegram*.—Your page ad. has too much small display. The top and bottom are crowded too much, while the body has the opposite fault. The display in the center panel is not sufficiently distinctive, as it is nearly all the same size.

C. W. YOUNG, publisher of the Cornwall (Ont.) *Freeholder*, has a paper that is unique in one respect, particularly for Canada. In a single issue recently it had long letters, mostly short items, from thirty-six correspondents, filling all

of the available space on four of its seven-column pages. The paper does not make much of a pretense for good presswork or clean Linotype work, but from the standpoint of news it is certainly a leader.

AD-SETTING CONTEST No. 15.—The large ad. used for Contest No. 15 proved a puzzler for most of the compositors, although there will probably be a goodly number of specimens. On April 1 there had been twenty entries, and as at that time the closing day was more than two weeks off, the indications were that there would be a sufficient number of ads. to make a good variety and a profitable contest. Complete sets of the ads. submitted will be sent to contestants about May 1 and the result announced in THE INLAND PRINTER on as early a date as possible.

CRITICISMS.—The following papers, marked "For Criticism," have been received:

O. H. Walters, Petersburg (Neb.) *Index*.—It certainly spoils the looks of a paper to run advertising, particularly large ads, in all four corners and in the center of each page, sandwiching reading matter in and out, wherever it will fit. The presswork should be more even in color and impression.

Oneida County Gazette, Whitesboro, New York.—You have a generous amount of correspondence, which would look better graded. Register is very poor.

Wilmerding (Pa.) *News*.—A neat and newsy paper. A parallel rule beneath the date line would be an improvement.

George J. Johnson, St. Louis (Mich.) *Independent*.—The principal weakness in the appearance of the *Independent* is in its headlines. The first page should have two display heads, and a black letter should be used for towns from which correspondence is received.

Ukiah City (Cal.) *Dispatch-Democrat*.—A little more ink is the principal need.

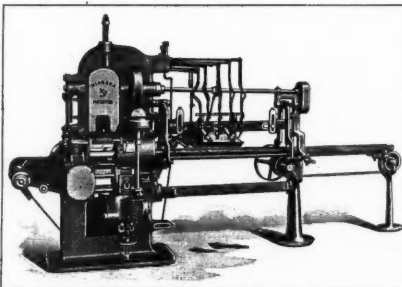
E. A. Emmert, Dallas Center (Iowa) *New Times*.—Parallel rules on either side of the date line and a double column box head on local items would greatly improve the first page of your paper. Ad. display is good throughout, except that of the Cash Racket Store, which has too much sameness.

Hills (Minn.) *Crescent*.—Improvements suggested in March have been made and the *Crescent* is now a very neat little paper.

## Niagara Automatic Machine

FOR LOCK SEAMED CAN BODIES  
with Soldering Attachment

Was  
Exhibited  
at  
Columbus  
Convention.



The Niagara Lock Seamer is substantially, and as well made as any high-grade machine tool. It produces bodies that are nicely rounded, with even ends, of uniform diameter the entire length, and with a tight seam well soaked and soldered, without wasting solder or fuel.

Capacity, per day of 10 hours .....	30,000
Smallest diameter of can body .....	2 1/4 in.
Largest diameter of can body .....	6 1/2 in.
Greatest length of can body .....	7 1/2 in.

Automatic Header  
Automatic Crimper  
Presses - Shears



Automatic Floater  
Automatic Tester  
Slitters - Dies

## NIAGARA MACHINE & TOOL WORKS

Manufacturers of  
TOOLS FOR WORKING SHEET METAL

BUFFALO, N. Y.

No. 2.

We use all Standard Codes

Cable Address "REBEW."

# Deming & Gould Co.

## Brokerage and Commission

Chicago      Anacortes      St. Louis  
Wash.

SELLERS OF

Canned Salmon    Canned Vegetables  
Canned Fruits    Oregon Prunes



### PACKING HOUSE

Roseburg, Oregon

### SALMON CANNERIES

Anacortes, Wash.  
Fairhaven, Wash.

### FRUIT CANNERIES

San Francisco, Cal.  
Healdsburg, Cal.  
Sebastopol, Cal.  
Sacramento, Cal.

No. 3.

A BASIS FOR ADVERTISING RATES.—A letter from E. C. Bailey, one of the proprietors of the Decorah (Iowa) *Republican*, furnishes food for considerable thought on what should be the proper basis for advertising rates. The letter reads as follows:

DECORAH, IOWA, March 14, 1904.

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR.—I note your rate card for daily papers in the current number of THE INLAND PRINTER, and it brings to mind one you gave several months ago for a weekly. Perhaps I am calling your attention to something which has already been noted—that is, the "hole" in it. The daily card will serve as well as the weekly to illustrate:

49 inches at 25 cents would yield \$12.25, while

50 inches at 20 cents would yield only \$10.

149 inches at 20 cents would yield \$29.80, while

150 inches at 15 cents would yield only \$22.50.

And so on down the line, the greater amount yielding less than the lesser. How long could a newspaper hope to maintain its patronage on such a basis?

Perhaps I am looking at this through green goggles, but it seems to me there must be a better basis than this to work from. Isn't the rate per inch too widely varied according to amount of space used?

Yours truly,

E. C. BAILEY.

There are many men, most of them connected with the advertising agencies rather than the newspapers, who contend that the only basis upon which advertising rates can be fixed is the basis of circulation. The paper with 1,000 should charge so much, and a paper of 10,000 so much, regardless of the character of circulation or the location of the newspaper. These men will also advocate very strongly the flat rate per inch, regardless of the size of the contract or the position demanded, but when they have something a little larger than ordinary to place, they will refuse to place the business unless a lower rate is secured. These men, some of the shrewdest, most capable and intelligent men in the country, have by much talking and writing, with excellent arguments, brought some of the newspaper men of the country to their way of thinking,

but they are not arguing from the standpoint of the publisher, but from the standpoint of the advertiser. It certainly would be an ideal condition if every newspaper in the country had the same price per inch for the same circulation, but advertising can not be sold that way with a profit to the publisher and satisfaction to the advertiser. Advertising rates in the past have been greatly complicated, and should be and are becoming much more simple. Not so many years ago nearly every paper in the country had a card of rates that was simply arbitrary, without any basis except the publisher's say so, and very few, indeed, there were that were adhered to when it was a question of cut or lose the business. The advertising rate cards of to-day may be divided into three distinct classes: the graduated card with its price fixed (usually arbitrarily and without basis) for various spaces and various periods of time; the flat rate, with the same price per inch for one inch or ten thousand inches; and what is known as the inch rate, with its price per inch, graded according to the number of inches to be used in each contract. The first of these, the graduated card, would be all right, so far as it goes, if there was some basis for the charges made beyond the mere fact that the publisher says four inches one month will cost so much, and for two months will cost so much more. But the advertiser of the present day does not want to use a fixed space daily, neither does he care about being restricted to every other day or once a week, and he still further objects to paying an additional percentage for running his advertising in either of these ways. He prefers to buy a certain amount of space and use it at such times and in such quantities as his judgment dictates, for the best interests of his business. This condition of affairs, which has increased rapidly the past few years, has led to the adoption of the flat rate and the inch rate. The greatest argument in favor of the flat rate is its simplicity, and to the publisher who has struggled for years with the eccentricities of a graduated card, and has worn himself out trying to adjust it to the demands of the present-day advertiser, it appears like an oasis in the desert. He starts by endeavoring to fix upon a price that will pay the expenses of his paper, and finds at the outset that he must get a higher price per inch than he is charging his largest local advertisers, who are probably using nearly half of the



WAR "EXTRA" OF THE JAPANESE NEWSPAPER "JIJU SHIMPO."

total advertising space in his paper, or he will not be in a position to pay salaries. The publisher of a daily will find that he has quite a number of advertisers who are using about one thousand inches a year, and who are paying about the price per inch that he finds he will have to charge everybody if he wants to make a profit, but he will also find several of his best advertisers, who are using from 3,000 to 6,000 inches a year, and paying him the most money, who are below this price. The advertising agent, who places contracts of 100 to 500 inches, is not interested in this side of the question, but if he should have some business that calls for 1,000 or 2,000 inches, he will be the first to demand an

inside price. And he would be entirely right, for certainly a publisher can afford to run a contract of 2,000 inches at a lower price per inch than one of fifty inches. It usually costs about the same to secure a contract for one as it does for the other, and when you have secured the larger contract you have just forty times as much business as you would have in the smaller one, without any more expense in securing. In the local field you can not convince the man who uses two columns a day that he should pay the same price per inch as the one who uses two inches a day. The instances cited for comparison are the extremes, but the same difficulty will be encountered all through the list. The difficulties I have



A TOKIO NEWSBOY,  
Selling "extras" containing war news.

referred to in regard to the flat rate are overcome when the inch rate is used, although this rate has difficulties of its own, and one of these is pointed out in Mr. Bailey's letter. About the only other, however, is the failure of advertisers to use the number of inches contracted for, sometimes deliberately contracting for a greater number of inches than they intend to use in order to get a lower rate. But this is not serious, as it only means a little additional work on the part of the advertising manager, in watching contracts which are running short, and, when he discovers an unscrupulous advertiser, taking care that he is not caught by the same one a second time. As a basis, then, as an absolute foundation, I am convinced that the only one that is at all equitable is the number of inches used. As a basis for the price per inch, it is impossible to give one that will fit every case, except that it should be influenced primarily by the circulation, but governed by the character of circulation and the location of the newspaper, or, in other words, the varying cost of production in various communities. As an instance, it costs considerably more to produce a paper of a certain circulation in some cities on the Pacific coast than it does in some Eastern cities, and a higher price per inch must be charged in order to pay expenses. The question of character or quality of circulation also affects the price per inch, notwithstanding repeated assertions to the contrary by men who say that circulation is circulation, no matter what it is or where it goes. A paper that caters to

the masses (the common classification of the day) can usually swear to the printing of a larger number of papers than one which caters to the classes, more particularly the middle classes. This will not be admitted by the publisher of the former, nor by a few advertisers, but it is conceded by most local advertisers that fifty per cent can be safely added to the value of the circulation of the latter, as it goes into the homes of the people who spend the most money, not only for the luxuries, semi-luxuries or semi-necessities of life, but also for the necessities themselves. Having fixed the minimum rate, the difficulty of equitably grading a card, the one cited by Mr. Bailey, must be overcome. In order to simplify the card as much as possible, the number of divisions should be reduced to a minimum. These divisions should be in round numbers, and the best for a daily paper seem to be 50, 100, 250, 500 and 1,000 inches, with possibly one or two larger quantities, say 3,000 and 6,000 inches. These quantities cover contracts for fixed space, as the advertiser wishing to use one inch daily for a year would be entitled to the 250-inch rate, the amount of space used being 312 inches; the man using two inches daily would be entitled to the 500-inch rate, the man using four inches daily to the 1,000-inch rate, the one using half a column to the 3,000-inch rate, and so on. Mr. Bailey refers to possible contracts for 49 and 149 inches. It is so very, very seldom that a question of this kind would arise, that it would seem a publisher would have little difficulty in adjusting each individual case as it arises. A good arrangement would be to allow the lower rate for any contract that would cost more at the card rate than would a slightly increased number of inches. A 49-inch contract, at the rate in Mr. Bailey's letter, would be accepted at 20 cents an inch, while a 149-inch contract would be accepted at 15 cents. A less variation in price would not overcome this difficulty, as it would appear even if there was only 1 cent difference in the prices.

#### NOTES FROM JAPAN IN JAP ENGLISH.

**PUBLICATION.**—Many kinds of the map of the East included Manchuria, Corea, Japan and the western side of the Yellow sea, have been published suddenly, and people buy any one of them viewing with other, and consequently the printers are working all the day and night to supply them to them. And many magazines, novels and essays on the war have been published, and they are read by the nation which like to battle. *How is it in Russia?*

**THE CRUELITIES OF WAR.**—Each Arch-Bishops of the Hongwanji (Buddhist) is mostly animate soldiers to battle bravely that is, to kill their bretheren barbarously in spite of they should pray Buddha to have peace policy. They are unrefined ones. What shall we do to refine them?

Ikumura divorced his one liged poor wife to responed to a call for Military labor in the battlefield. When he saw her after some days, he cut her bright black long hair, saying that do not marry another.

The Minister for Education has instructed to all the teachers of various schools to teach them in calm until the war shall be pacified.—*From the English columns of a Tokio paper.*

#### A VALUABLE COMMA.

The absence of a comma in one of the statutes of the State may have saved the retail grocers of Des Moines \$10,000 when a damage suit brought against their association by W. T. Wood, a retailer whom the association prosecuted two or three times for keeping his store open on Sunday, was dismissed. Judge McVey held that if a qualifying clause in the law had been set off by a comma, the case would have gone to the jury, properly. As it was, he dismissed it.















BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

AUTOGRAPH-INK FOR ZINC ETCHING.—B. Beattie, Peterborough, Ontario, Canada, inquires: "What should be mixed with etching-ink in order to obtain a solution fine enough for zinc etching? I am experimenting on some zinc etchings. When I make the drawings on the zinc direct and then place in the acid solution, the ink I have is too thick. What should I use to thin it?" Answer.—Rub up with the etching-ink spirits of turpentine to thin it and oil of lavender to give it consistency. Either one of these solvents of the ink should be added drop by drop.

THE LAST WORD ON THREE-COLOR WORK.—Rudolf Mayer, New York, writes: "Where will I find the very latest account of the last development in three-color photography? I watch THE INLAND PRINTER every month, and in my estimation the three-color printing of a few years ago was better than what you have in later numbers." Answer.—As you probably read German, I would recommend to you the paper read by Dr. Joseph Maria Eder, before the Imperial Academy of Sciences of Vienna, in 1902. It has been published as a special reprint under the title of "Spectralanalytische Studien über Photo-

graphischen Dreifarbendruck." It contains a very good color chart and some excellent photogravure spectrograms illustrating the researches of Doctor Eder and his assistants.

IMPROVED SENSITIZER FOR RED RAYS.—The latest color to be recommended for staining dry plates and rendering them specially sensitive to the red rays is called "Pinachrom" by the makers, who are Messrs. Meister, Lucius & Bruning, of Höchst on the Main. Messrs. Fuerst Bros., of London and New York, are the agents. "Orthochrom T" is another sensitizer that has been recently introduced as being an improvement over all preceding ones, but "Pinachrom" is said by those who have experimented with both to be superior to it.

A VALUABLE CATALOGUE.—From the F. Wesel Manufacturing Company, New York and Chicago, comes a catalogue of machinery for the photoengraver, electrotyper and stereotyper. It contains, on 224 pages, over five hundred illustrations, two hundred of the latter and fifty-nine pages of the book being devoted to photoengraving machinery and apparatus. Specifications are given for photoengraving plants, one for newspaper work, using zinc only, and one for both zinc and copper engraving, as is required where commercial work is done. These last lists will answer queries which have come many times to this department and for which there has never been space to reply. This catalogue has been carefully prepared, is beautifully printed and will make a valuable addition to any library.

ETCHINGS IN COLOR.—Mr. Vaughan Trowbridge, of New York, sends a proof from one of his etchings printed in colored inks by a method which he has invented, and by which the most wonderful effects can be produced. As the procedure will interest etchers the world over, it is told here for the first time. Mr. Trowbridge, to begin with, is a talented etcher. Any of his plates printed in a single-toned ink indicate this. But, being a painter as well, he has striven to combine the artistic draftsmanship of the etcher and the art of the colorist, and this he accomplishes by giving the etching two printings. Etchings, as is well known, are printed by filling the incised or etched lines on the plate with ink, wiping off the surface of the plate clean, or nearly so, and then pulling the impression. Mr. Trowbridge inks the surface of his etched plate in various tints of ink, and takes an impression from it as in relief plate printing. He then fills the incised lines of the plate with vari-colored inks and wipes the surface clean, or nearly so, as in ordinary printing of etchings, registers the first impression carefully on the plate and pulls the second impression on it, the resulting print being startlingly beautiful. Mr. Trowbridge studied out his process in Paris, but returned to this country in order to exhibit his etchings at the St. Louis exhibition.

STRIPPING AND TURNING NEGATIVE FILMS.—Herman J. Schmidt tells in the *Process Review* his method of stripping negative films in order to reverse them. It is summarized as follows: If rubber cement can not be purchased, it can be readily made by cutting into small pieces one ounce of pure Para or virgin rubber and putting it into a bottle containing a gallon of gasoline or naphtha. In two or three days the rubber will be dissolved into a solution of the proper consistency to flow negatives with. The rubber film on the glass can be dried spontaneously, or the drying can be hastened with a fan. When the solvent of the rubber has entirely evaporated, the following stripping collodion is poured over it:

Alcohol, ninety-five per cent.....	32 ounces
Ether .....	32 ounces
Soluble cotton .....	1½ ounces
Castor oil .....	1 ounce

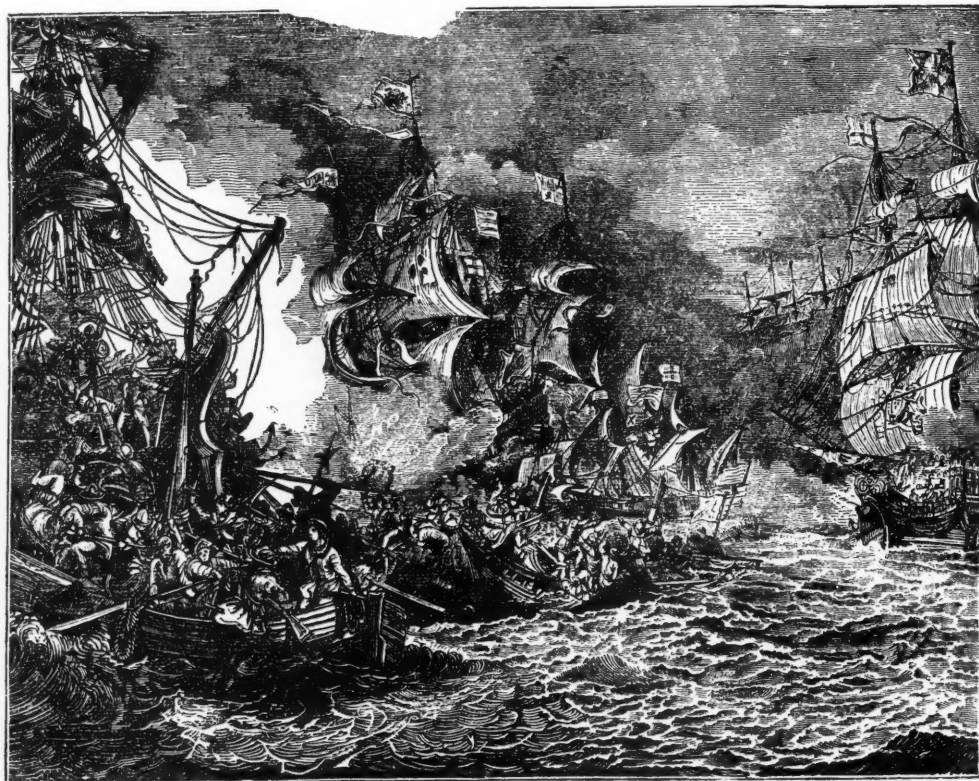
This solution makes a film heavy enough with a single coating of the negative. He prefers, however, to use one-half ounce less cotton, thus getting a thinner solution with which he coats the negative twice. The solvents in the collodion may be evaporated by setting fire to the wet film and burning them off.

After this the negative is placed in strong acetic acid, where the film shortly becomes loosened from its glass support and is ready to be turned over, or reversed, on to its plate-glass support.

**RE-ENGRAVING HALF-TONES.**—This is the way Mr. William Gamble, in *Process Work*, hits the old-fogy methods of the *London Graphic*: "In a description of the new *Graphic* premises, it is stated that a staff of engravers is continually employed 'in restoring to the printed blocks the tones and artistic feeling of the original drawings. Each engraver is provided

blocks, or else, out of pure sentiment, she is running a nice, comfortable hospital for derelict engravers." Our opinion is that such tinkering with process blocks is quite unnecessary.

**HALF-TONES IN DAILY NEWSPAPERS.**—*Process Work*, of London, says: "*The Daily Illustrated Mirror*, on starting its half-penny career, announced, that it was the first paper to produce photographic half-tone pictures on a rotary printing machine, and success in this direction had only come after long and expensive experiments. Mr. S. H. Horgan, of the *New York Tribune*, could probably tell as much as any one



FIGHTING SHIPS OF LONG AGO.

Destruction of the Spanish Armada, under the Duke de Medina, by Sir Francis Drake's British fleet in the English Channel, August 8, 1588. Reproduction of old print engraved on wood in 1835 from historical tapestry of "Good Queen Bess" for the *Penny Magazine*, of London, the official organ of the Society for the Diffusion of Useful Knowledge (original volume owned by N. J. Quirk). A remarkable example of wood engraving as practiced in Europe in the early part of the last century, and shows evidence of draftsmanship in modeling and form. The entire absence of cross or "white-line" in the lighter portions, and "crosshatching" or stippling in the darker parts is very apparent, these mediums of "color" having been developed in the progress of the art to the high estate it holds among those who appreciate the tonality and feeling possible on wood.

with the photo-mechanical block and a specially inked print which has been pulled from it. The special print shows him the best effect that can be produced from the block; better, that is, than the best that can be produced by the hasty printing of numerous copies. Thus he has the very delicate task in the calculation of the exact amount of additional engraving the block requires, bearing in mind the result of the rapid printing by machinery from electrotypes of the altered block. Effects in the artist's drawing which are lost in the block must be given just the right amount of emphasis, the whites and blacks must be restored, attention has to be paid to the hundred details of the artistic technic which the block itself is apt to miss, for engraving is in itself a fine art, since the engraver has often to restore not only the technic, but the artistic feeling of a drawing. One would think," writes Mr. Gamble, "that Grandma *Graphic* gets some uncommonly poor

about the use of half-tones on web presses, and he will smile at the statement of the *Daily Illustrated Mirror* when he sees it. *The Tribune* uses an eighty-five-line screen, and produces splendidly detailed and vigorous half-tones, not only in its Sunday edition, which is printed with more care and on better paper, but also in its daily issue. We fancy that half-tones have been used in New York daily papers for at least fifteen years past." As this is in the nature of a query, I would answer that the first pure half-tone printed in a daily newspaper was made by the writer on the *New York Daily Graphic*, on March 3, 1880, and published the next morning. The pictorial side of this *Graphic* was printed on a lithographic press, so the process used was that of photo-lithography. The first half-tone printed on the fast web presses of the *New York Tribune* was on the first page of the issue of January 21, 1897. The method employed on *The Tribune* is to lay original zinc half-



tones on the matrix when the latter is in the curved casting-box, close up the box and pour in the stereotype metal as usual. When the cast is removed from the box the half-tone is so imbedded in the stereotype metal that it is impossible to loosen it even with the pounding of the large edition required on a daily newspaper. To remove the half-tone, the stereotype cast is shoved into the metal-pot, when the metal fuses and the half-tone floats on top. It is skimmed off and is ready for insertion in another stereotype if necessary. The method is simple, requires no extra machinery, even for bending the half-tones, though it may add a few seconds to the time required in trimming the stereotype cast.

**DUPLICATING CUTS.**—Arthur P. Eymann, Atchison, Kansas, writes: "Having at various times profited largely from suggestions found in your Process Notes, I beg to contribute a simple method, which may not have occurred to many, for turning out quantity orders from a single copy. For instance: We recently had nine two-column etchings to make from one drawing of a trade-mark. By placing a sheet of red, glazed paper, sufficiently large, on the copy board and the copy off to one side over it, it was an easy matter to make three exposures on the one negative by just moving the copy forward its own length for each successive exposure. This proves a quicker method than exposing part of the negative at a time by manipulating the dark slide and negative, or using masks, as it is easier of access and gives equally good results. A red, glazed sheet is recommended, though black glazed will answer nearly as well. Mat or flat papers of either color, however, absorb too much light to give the best results, especially on slight reductions where long exposures are necessary. After drying, the negative was stripped to the center of the printing-glass and the glass covered with a sheet of tin-foil except where the negative had been stripped. A piece of zinc three times the size of the negative was then sensitized and marked off into three equal portions on the back, and the central portion exposed first, then each end in succession, which gave us the nine prints on one piece of metal, permitting all to be etched at one operation, a matter of economy both in negative-making and etching. This duplicate printing method will be found equally serviceable in making color plates where the drawing permits more than one to be made from the same negative. In fact, I have one of my printing-glasses painted black over one-half its surface on which to strip negatives for two-color jobs. The advantage lies, of course, in the fact that color plates from one negative can not fail to register and, size permitting, as many prints as the negative will produce without injury to itself can be made and etched at one time.

**TURNING BLACK INTO WHITE.**—Otto Wollermann, of Berlin, Germany, explains the simplest method of producing black ads. with white lettering, which are found in many periodicals, as follows: "The usual way is by etching into zinc plates. The matter to be reproduced—which should preferably be set in Gothics of a black character—is set up in type as usual and made ready for the press. A sharp impression is then made on writing paper with copying-ink, and this impression, while fresh, transferred upon a suitable polished zinc plate, and the latter-then covered with ordinary printing-ink by a hand roller. The copying-ink rejects the oily printing-ink, and consequently the lettering remains untouched by the ink rollers. Then the plate is immersed in a water basin for a couple of minutes, whereby the water will dissolve the copying-ink. The plate is then ready for the etching process in the ordinary way." A far simpler process has lately been described by *The Printers' Week*, Berlin: "A sharp impression is made with ordinary letterpress-ink on good cardboard of regular post-card quality and at once covered with powdered asphaltum, which mixes with the ink. The card is then reversed and the superfluous asphaltum knocked off, so that it will stick only to the lettering to be reversed. Now pour alcohol over the back of the card, impregnating it thoroughly. The card is

then moved—at respectful distance, so as to avoid the danger of burning—over a lamp or gas jet, printed side upward, and the result is that the alcohol combines with the asphaltum powder and printing-ink into a glossy relief of black color. That is all. The card thus attained serves as a stereotype matrix and may be cast at once; in fact, the quicker the process is performed the more satisfactory will be the results. Each card allows of one cast only, though; but where many



CONTENT.

From collection of H. W. Fay, De Kalb, Ill.

plates of the same pattern are used, this first cast may be electrotyped or stereotyped. It is claimed that 'negative plates' made after this process have been used with advantage even for embossing, when the lettering has been deepened by a graver to suit the requirements."

#### TO ASCERTAIN PERCENTAGE OF COST.

The following simple and valuable rule for equalizing percentages "on" and "off" is from the New Zealand Manual of Accountancy. It was formulated by Mr. Charles Eyre, Dunedin, and as it is not found in the standard text-books, is believed to be new: Find what fraction of 100 the percentage put on represents; add the numerator to the denominator; make the result of such addition your new denominator, using the same numerator, and you have the percentage to take off. Thus: Cost = \$100 +  $\frac{1}{5}$  = \$110 -  $\frac{1}{11}$  = \$100. By the same rule,  $\frac{1}{3}$  + =  $\frac{1}{3}$  -;  $\frac{2}{5}$  + =  $\frac{2}{5}$  -;  $\frac{3}{4}$  + =  $\frac{3}{4}$  -; and similarly in all other cases.

#### A GREAT AID TO PRINTERS.

Your magazine has helped me a great deal in my work, giving me ideas and suggestions that are a great aid toward a higher grade of workmanship. I would not be without it.—*Ralph W. Jackson, Red Oak, Iowa.*



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

THE past is the fountain for art studies. "No student is fitted to enter this field who is not prepared at the outset to esteem the past as greater than the present, and who does not yield to the historic monuments the deference which they deserve," says Professor Goodyear, in his talks on architecture.

FROM Coshocton we have received a lengthy letter setting forth good reasons "why foremen should not be members of labor unions," but neither should they stand alone in these days of organized effort; we recommend the organization of all foremen into a body *with the contractors*, for the principal business of a foreman is the estimating upon work and the best way for the firm to get it out.

FIBERLOID A SUBSTITUTE FOR CELLULOID.—To Phillips Manufacturing Company, Rochester, New York, and others inquiring about similar matters, will say that the Fiberloid Company, of Newport, Massachusetts, say that the article in question is in every respect similar to celluloid and is extensively used for lithographing and the manufacture of novelties of all kinds for which celluloid is applied.

NEW FOUR-COLOR MULTIPRINT PRESS.—An expert lithographer and color-printer is now constructing and has partly completed a novel four-color simultaneous printing-press, with especial regard for the demand of the three-color print with a modifying brown, deep gray or black key-plate for a fourth color. This will obviate the disagreeable blue or purple sheen which is most always observed on the three-color work of to-day, caused by taking the blue strong enough to provide force, which is, however, paid for in turn by the excessive and killing blue predominating all over the picture.

PREPARING LITHOGRAPHIC STONE FOR TRANSFERRING.—"Junius," Cleveland, Ohio, writes: "I have recently been on a tour of investigation through one of the large lithographic plants in this town, and in passing through the stone preparers' section I observed one of the men putting a whitish solution upon a freshly polished stone of large dimensions. I inquired from him what it was that he put on the stone and he said that it was something to make the transfer come off better when the transferer puts the impression through the press. I am very anxious, as an experimenter, to find out what this substance is, and if you know, would ask to kindly inform me." *Answer.*—The mixture poured over the freshly polished

stone was evidently a solution of sulphate of alumina, say two ounces in a quart of pure water. This solution puts a sensitive surface upon the lithographic stone and causes the transfer to hold and come down better than on the plain stone.

POLISHING OLD LITHOGRAPHIC PENS.—The practice of economy in the use of material is certainly advisable, but there is one thing at least where too much economy proves injurious to the firm, and that is the saving of stipple pens by allowing a man to polish or grind down a new point on an old, worn-out pen. The cost of such a pen is about 2 cents, but the time which a man may spend upon grinding on a new point amounts often to 25 or 50 cents, and besides the instrument will be an inferior one. If a man uses up one or two pens per day it is not to be considered extravagance.

PHOTOGRAPHY AND LITHOGRAPHY.—"Lithographic Photoprocess Worker" writes: "Do you advise a lithographer who is about to take up process lithography to at the same time become a thorough photographer, so as to be able to control his own negatives?" *Answer.*—We would say no, decidedly; get your negatives prepared at your special direction, after you fully understand what you want. You will have all you wish to attend to in order to get these objects down on stone and developed. Many lithographers even do not worry over the development, but let the photo establishment take care of that.

TOUCHING UP BROKEN LINES ON ALUMINUM PLATES.—Every lithographic printer (at least he from the old school) knows that a brass pin can be used for touching up broken lines on stone so that by rolling up the ink will adhere there; but on aluminum plate a hard "Kohinoor" lead-pencil is very serviceable for that purpose. After rolling up, the dusting process and the other manipulations are gone through with, to put the plate in shape for the press. On zinc, fine hair-lines may be made to print by gently scratching off the surface of the plate (upon the gummed surface), then tapping on some stiff ink with the finger.

ALTERATIONS ON ALUMINUM PLATES.—The *Litho Circular* says: "When alterations (or additions) are to be made on aluminum plates, the work is washed out by the asphaltum method and rolled up with a very spare roller, then dusted with French chalk (talc). The work that is to be taken out should be carefully removed with a drop or two of turps on a rag, and the parts gone over with a glass-hair brush dipped in sulphuric acid. After allowing this to remain for a minute or two, it is rinsed off quickly with a jet of water, dried and sensitized with a solution of nitric acid and alum. The new work is then added and treated as a fresh transfer."

THE STEAM LITHOGRAPHIC JOBBING PRESS.—"Lithographer," Buffalo, New York, writes: "Somewhere in these columns I saw mention made of a small-sized lithographic steam printing-press suitable for jobbing. What I would like to know is what size sheet can be run on this machine and how many impressions can be struck off, with slip-sheeting, by one man, in an hour." *Answer.*—It depends much upon the class of work to be printed. On ordinary work, a fair average is about one thousand per hour on the maximum size sheet of 20 by 25. One man can feed, and at the same time run the press. We would mention, in addition, that this kind of press is arranged for type printing, if so ordered.

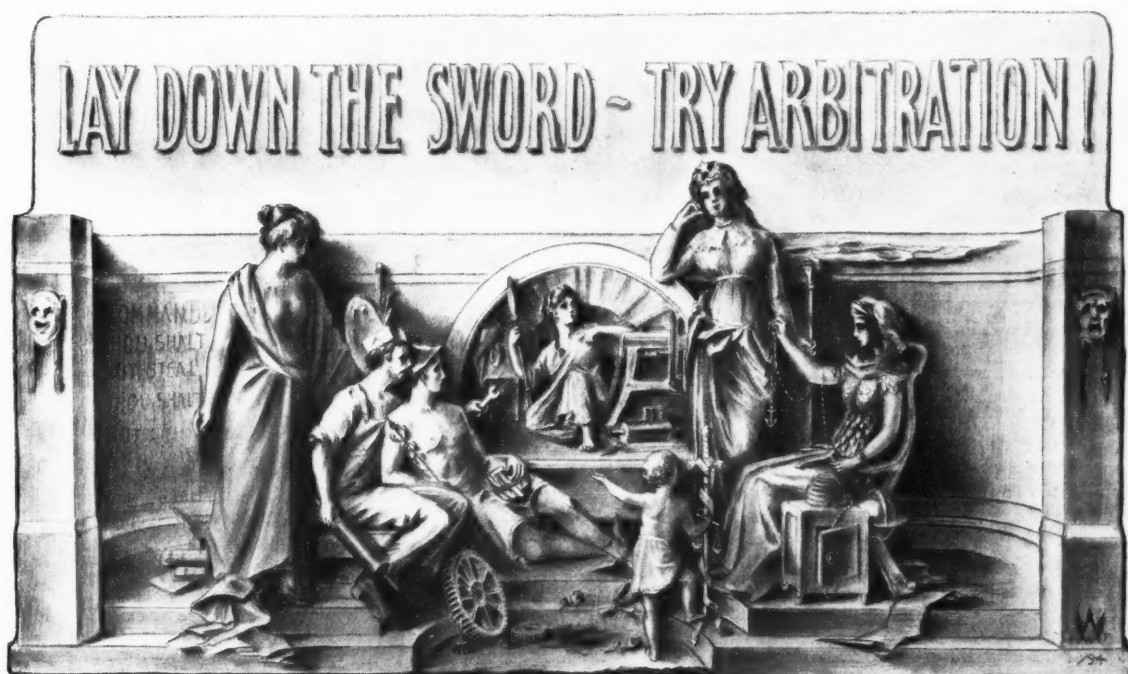
A PANTOGRAPH.—P. F. Company, San Antonio, Texas, writes: "In one of the past issues of THE INLAND PRINTER I once saw an article describing a machine by which the engraving of a round label could be turned into an oval shape of any size, either enlarged or reduced in size, and then transferred to stone. At the same time a line of lettering could be made longer without making it taller or, vice versa, a long line could be made shorter without making the letter itself less in height." *Answer.*—This machine is the "rubber reducing pantograph." It has successfully been used to reduce or en-

large vignette work or the different colors of a chromo, and it was found that, if careful handling was employed, the colors would fit to a nicety. Of course, better results are obtained by reducing than by enlarging.

**THE OVERLAY IN TYPOGRAPHY.**—“Litho. Printer,” Boston, Massachusetts, writes: “Can you name a short treatise on type printing or tell me what ‘make-ready’ is?” *Answer.*—A good book is sold by The Inland Printer Company entitled “Vest-pocket Manual of Printing,” price 50 cents. “Make-ready” is a process of overlaying with thin pieces of tissue-paper, cut out very carefully in conformity with the nature and shape of the work, not alone to bring out the contrasts, lights and shadows, of a picture, but also to even up the inequality of the plate or form, and therefore requires good judgment and taste. “The Theory of Overlays,” a new edition

the same can be placed in a well to keep it free from dust. Fresh ink must be rubbed up the next day, for the old ink is no good for real fine work, but can be used for filling in solids.

**AN EASY WAY OF ENGRAVING ON ALUMINUM.**—Engraving on aluminum is attended with many difficulties, but in order to overcome these, Herr Ernest Rebatter writes that the difficulties can be circumvented by laying on a ground composed of gum, zinc white and calcined lampblack, to which must be added a little glycerin to make it pliable. Spread this ground as you would a black engraving ground; put on the tracing and scratch through the ground very lightly to lay bare the plate where the work should appear. Where the solids occupy a considerable space, like in black-face letters, outline only and fill in when the ground is washed off later on. When all is complete, as far as engraving is concerned, apply a solution



ALLEGORY BY E. F. WAGNER.

of which has just been printed, is on sale by The Inland Printer Company at 25 cents per copy. This is a complete exposition of what “make-ready” is.

**THE PROPER WAY TO MIX THE LITHOGRAPHIC TOUSCHE.**—“Photographer,” Binghamton, New York, writes: “How can the lithographic writing-ink be made thinner so as to flow more freely and even? I was told by a lithographer to mix oil of lavender with it, but when I mix it this way the stuff spreads on the zinc plate on which I am making some experiments. But if I mix water with it, it will spread and get stringy and lumpy. Can you give me the formula for mixing the ink to be used on zinc plates?” *Answer.*—The only way to mix the tousche for use on stone or metal plate is with soft water. The stick of tousche is freed from its adhering tin foil and then rubbed upon a saucer. This saucer must be perfectly dry and in winter may be warmed a little so as to make the ink adhere better to the dish. When enough has been deposited in this way to do for the day’s needs, a few drops of water are sprinkled upon the dish, and gentle, slow rubbing must follow with the point of the finger. If this rubbing is done quickly the result will be little soap bubbles in the ink. More water is gradually added until just right. Then

of asphaltum and allow same to dry. Then lay the plate in water and allow the black gum ground to soak off; dry quickly and fill in the solids with the lithographic ink containing shellac. The plate is then an original engraving which can be printed with the roller.

**REVERSE TRANSFER BY THE AID OF SILICATE OF SODA.**—The following method is not quite new, still it is not so well known as it ought to be: The *Lithographic Circular* says: “If any subject or type matter has to be transposed from black to white, first pull a transfer from design to be transposed with transfer-ink mixed with the following: To one-half ounce retransfer ink add three drops of syrupy silicate of soda; as you add the silicate to the ink it will at once become very tough; but never mind—mix thoroughly. Then you can add as much thin or mild varnish as will make it workable. Second: Have the transfer roller scraped clean and apply the new ink in the usual way. Now pull transfer from matter to be transposed and transfer to the clean stone; roll up carefully with the black roller and fresh ink; then dust with fine resin and French chalk. Now wash the stone perfectly clean, as if preparing it to receive new work, dry carefully and paint over all transposed work with liquid transfer-ink. Third: When



dry, wash out with pure turpentine and a little gum. The transfer will now appear reversed and the parts covered with the liquid transfer-ink will be solid."

**MUSIC PRINTING ON STONE.**—W. H., Paterson, New Jersey, writes: "Have you a text-book on lithographic transferring? Kindly let me know, and price of same. Also have you matter on music printing (lithographic). I would like very much to know the process used." *Answer.*—Richmond's "Grammar of Lithography" contains considerable matter on the subject of transferring. This book can be obtained from The Inland Printer Company for \$2. A special book on transferring was written in the German language by Oscar Meta, which can be imported for \$1.25. You will find many



Photo by F. C. White.

SUMMER DAYS.

articles written in the past upon the subject of music printing in these columns. In a general way, the process of music printing can be stated in the following: The characters and signs are punched or engraved upon the zinc plate and filled in with wax, then rolled up with lithographic transfer ink and impressions pulled and put to stone and rolled up; or these transfers are put on large zinc plates and printed on the rotary press. These are the elements which make it possible to produce it very cheaply.

**NEEDLE FOR VIGNETTE ENGRAVING.**—J. C. S., Birmingham, Alabama, writes: "Will you kindly inform me through the Lithographic Notes and Queries what kind of a needle was used in scraping out the foreground and shading on enclosed building? Was it sharpened three-cornered, or was it sharpened oval, or how?" *Answer.*—The vignette sent is one of the Milwaukee specimens of finest vignette work. How the engraver sharpened the needle for this particular piece of work it would be next to impossible for any one to tell unless he was present when it was engraved, but our correspondent can be enlightened upon the method employed in vignette engraving. All lines, whether fine or broad, are first outlined with the fine needle. This may be a round point sharpened upon a very close-textured Arkansas stone, or may be a three-cornered point, or the aforesaid round needle may have had just a touch taken off one side of the point. The thick lines are made by passing a dull scraper through the fine line first made, and continuing the operation, repeatedly passing through the line until the same becomes of the desired thickness. The form of scraper may have various shapes. The most frequent forms are shown in the May issue of THE INLAND PRINTER of 1900, page 255.

**THE TIN-PLATE PRINTING-PRESS.**—About twenty-five years ago, before the Messrs. Ginna & Co. introduced the tin-printing press from England, built upon an entirely new principle, this branch of lithography was in an entirely undeveloped state. Girls were then employed to put on the paint with an ordinary brush, and at a moment when the paint was becoming tacky the painted plate was laid upon the stone in order

to obtain the impression. Of course the work had to be etched up to a considerable extent and could not be of a very fine or close nature; besides ugly spots would appear every little while upon the work, caused by blisters in the paint. The "stoving," or more properly, "baking," was carried on under a greater degree of heat, and the fine bronze or lacquer effects were not possible. In fact, the only people who could carry on this line of lithography were Englishmen. An ingenious idea, conceived by Messrs. Mann & Co., consists of a rubber-covered cylinder taking the impressions from the stone, which can then have upon its surface the very finest transfer of ruled, etched or vignette work. This rubber cylinder will receive the work and deposit it on the sheet of tin and leave it there in a clear, solid and sharp impression. The stone is placed in the press without any difficulty and no make-ready is required. The rubber used is a three-ply rubber blanket. There is no loss of time, because at the moment when the impression is made upon the plate from the rubber, the stone is receiving the inking from the rollers. The larger or rubber cylinder is nearest to the stone and the impression cylinder is directly above it, which is the actual means of transferring the work from the rubber to the tin. The most important point to be observed about the adjustment of the cylinders is to get even distribution of pressure between the stone and the two cylinders, and of course this implies that the surface of the stone be perfectly even or level. Regarding the use of zinc or aluminum plates for tin-printing purposes, we find that but little use has been made so far of them in this direction. This may be owing to the fact that flat-bed presses only have been used, and on these presses the plate is not easily made to lie flat and even. In this line of work it happens very often that white ink is used, because it forms the ground for so many color schemes, and must therefore appear perfectly clean and pure. After the printing is finished the varnishing is taken up. It adds considerable charm to the work and also protects it. The varnish must be an elastic, well-matured copal, thoroughly strained, and the best way to apply it is by the varnishing machine, by which means the paint coating is also put on. The paint, as well as the varnish, must be of such peculiar consistency that the stretching and contorting later on received in the stamping machines will not break or scratch it off. This is accomplished largely by the stoving process, the heat of which may be produced either with gas, steam or coal, and, according to circumstances, can vary from 125° to 150°. Regarding the gold effect, it is produced with a lacquer, either put on by hand or printed upon certain places of the work. This lacquer is a transparent liquid, a product of coal-tar distillation, and can be had in various colors, and whenever it is used the white ground of the work must be left open for the bright tin to shine through, and these parts when covered with the lacquer will then appear a bright gold, green, red or other color.

#### ONE CONTINUOUS ROUND OF PLEASURE.

I enclose you a receipt for subscription which I found among some papers recently, and which is dated February, 1889, and is signed by your agent. I have never missed a number since, and I don't know how long previously I might have been reading it, but this is proof that for a period of fifteen years or more I have had the continuous pleasure of perusing the interesting and instructive pages of your admirable journal.—*Samuel Oppenheimer, The Oppenheimer Printing Company, Cincinnati, Ohio.*

#### NO RECOMMENDATION.

"If," said the druggist, "you will give this new tonic a trial I'm sure you will never use any other."

"Excuse me," rejoined the customer, "but I prefer something less fatal."—*St. Louis Merchant.*

## LECTURES FOR APPRENTICES.

THE third of the series of lectures given by members of Chicago Typographical Union, No. 16, under the auspices of the local union, was delivered by Mr. Charles M. Butler, his subject being stonework. The lecture was illustrated by numerous stereopticon slides showing examples of lock-up and was listened to attentively by a large audience of apprentices and journeymen members of the union.



CHARLES M. BUTLER.

Mr. Butler, who is an all-round printer, as well as a stoneman, was born in Glenbeulah, Wisconsin, in 1867. He came to Chicago ten years later and served his apprenticeship in various city printing-offices. He is at present employed in the office of the Western Newspaper Union. Mr. Butler is well known as a writer of short stories for secular and religious publications, and in the past has contributed at various times to the pages of THE INLAND PRINTER. His address follows:

"One can not rightly begin a lecture of this kind by throwing upon a screen a picture of a form and explaining it. There are many things to be taken into consideration before one comes to the actual work of stonework. First of all, as to the apprentice:

"The apprentice to the printing trade of to-day is fortunate. Never before has opportunity been given to get a practical insight into the trade as is here offered. Love nor money previously could not buy this information hereby offered altruistically for your benefit. It all depends upon yourself, now as in the past, whether you succeed or not. A boy must

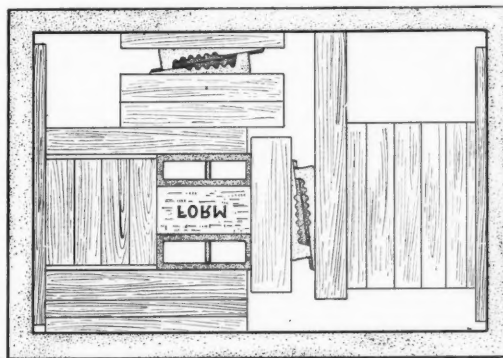


FIG. 1.

love his work, or he will never succeed in becoming a thoroughly competent workman. Go in with the determination of winning, or do not begin at all. The 'easy' part of printing (or easily learned part) does not exist to-day. The mechanical part of hand composition, as applied to straight matter, is a thing of the past. To be a printer to-day means to be a thinker as well—a designer, an artist, as well as a hard worker.

"I wish to make a statement here that I hope will be taken as meant. I do not presume to 'know it all' in stonework. I maintain that a man is a fool who can not learn a new 'kink' every day. In preparing this lesson, I have drawn up the points from the especial view-point of the learner. What I consider the essential points of imposition I have spread over the whole lecture.

"The printing trade is divided into parts: (1) straight-matter men—rapidly passing away; (2) job-printers—sub-

divided into classes as commercial, catalogue, railroad or 'ad.' men; (3) stonemen—make-ups and lock-ups. It is well enough to know any one of these branches thoroughly, but it is best to know them all. As it was with 'piece men,' so is it with 'jobbers'—a man must know more than one branch in order to hold a steady situation. The stoneman must be a printer—an all-round printer—to be a success. The Linotype has so simplified work, or rather made it possible for the operator to do so much more, that to 'fill in time' it is essential for him very often to work at the case. Straight-matter

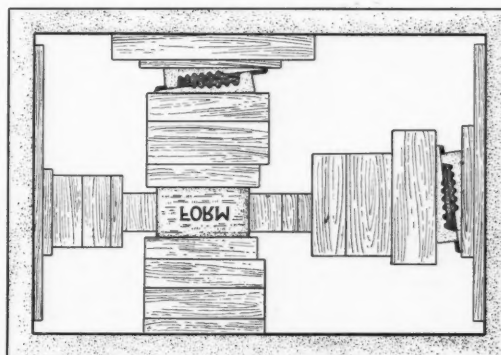


FIG. 1A.

composition not existing, neither does straight-matter distribution prevail. Aim to learn something every day—no man knows it all.

"I trust that you boys will not get impatient at my long introduction. I really believe that this lecture could be made profitable without touching on imposition at all. To know how to 'lay' a form, to my mind, is nothing in comparison with the other details.

"I think it only just to say here that THE INLAND PRINTER is reproducing these lectures in its regular issues of March, April and May. If you desire to see the points brought out in cold type, or wish to preserve the ideas, you know where you can get them.

"For my first example I shall show you how to lock up an envelope corner-card (Fig. 1). In most offices the firm figures on allowing a boy or man about five minutes to lock up a Gordon form (card or envelope), on an average. Some forms take up more time than others, so to equalize this, one must resort to many devices to save labor. The type of an envelope corner-card should be built up to some set measure like fifteen ems wide by at least ten ems deep. I claim this is a jobman's duty. We will suppose that the long line is but eight or ten ems wide, of three lines deep. It comes to the stonework for lock-up in this ragged shape. Out of the furniture at hand it would be impossible to readily build this up to a solid, lockable shape. It should be set fifteen ems in width—the proper measure—the size of interchangeable furniture.

Fig. 1, is the correct manner, save that the quoin on the side is turned in the wrong direction for stable lock-up. The wrong way is exemplified in Fig. 1A, a rickety and perilous way, because there is room for spring and twist.

"I want to say here for the benefit of the journeymen, that though I have aimed to instruct the apprentice by illustrating simple forms, I will also show the more complicated forms later.

"The envelope, to be fed readily by the feeder, should be about in the center of the chase—a little above rather than below—which means to throw the type toward one side and slightly down. The furniture should be longer than ten ems on the short side, the longer the better, to give solid lock-up—say at least twenty ems of wood ten ems wide, to allow a lap for long pieces on the quoin side of the chase, the lower

half of the pair of quoins always pointing toward the solid part of the chase to give strength and stability to the form.

"The rudiments of stonework are exemplified in these forms: the position of the quoins; the position of the type in the chase; the building up of the furniture in a proper way; the use of bearers; mallet and planer; the use and abuse of material. No Gordon or any other stone should be littered with a lot of useless material. Material is valueless when not in its proper place—either in the form or in the rack. Clean up immediately; be prepared for another form

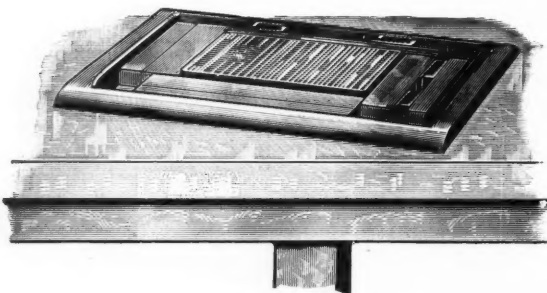


FIG. 2.

by having everything in shape and in place. When through planing a form, lay your planer down face up; do not throw it down carelessly. It may become nicked and full of oil and grit, and afterward spoil a good half-tone cut or delicate type. Do not bang the quoin key on the stone and chip a piece out of it. Remember, though the 'boss' pays for the material, if you abuse it, you are the one to suffer later on. The firm will expect you to do as good work with poor material as you have been doing with the new, and a single type often sinks into a hole and refuses to level up in the form. In tying up a page, tie it so that one end hangs loosely. Rather throw a knotted string away than try to save a mill by spending a cent's worth of time. Do the little things well; the larger ones will naturally follow.

"In locking up a note-head, letter-head or statement, two ways are used. For a single corner-card, feeders prefer to feed head in because the latitude of the paper does not force

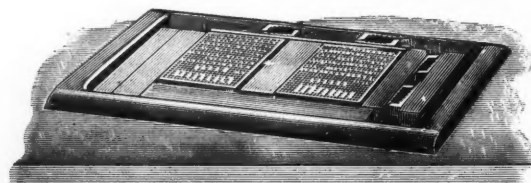


FIG. 3.

the hand to travel any further than necessary and is quicker and less dangerous. Relatively the same as Fig. 1. With reading matter, lock the short way (Fig. 2).

"In Figs. 3 and 3a we have two two-page forms. This is the beginning of the real work of lock-up. Up to this point we will say Gordon work is mechanical. A boy without a vast amount of ability could fill the bill. When you get here, however, something else enters into the work. A good lock-up should know something about the sizes of paper—how the stock can be cut to advantage without waste. In some places your foreman will lay out the size of stock on the ticket for you; in others you may have to do it yourself. On small forms a good deal of 'scrap' can be used. For a little circular to go into an envelope you may get a sheet 6 by 7 inches or  $3\frac{1}{2}$  by 12, as shown. To make your margin, either measure from side to side  $3\frac{1}{2}$  inches, or from bottom to top of next page 6 inches. Then fill in the space between the two pages

with furniture. Do not put in three or four pieces of furniture where one will answer. Never use three leads where you can use a nonpareil. Never use leads, especially where you have short furniture; it only abuses the leads, forcing them to curl up on the ends.

"Here is a little idea that everybody does not know: Odd-sized pages can readily be placed in position by simply measuring from center to center. It is easy enough to find the margins on pages of similar proportion, but on odd-sized pages it appears quite a problem. By working from a given point, you can build up with mathematical precision any number of odd-sized pages. Lock-up is a part of the science of geometrical mathematics.

"As the two-page form is the beginning of making margins, the four-page is the foundation of imposition. The whole structure of stonework hinges on the theory of the four-page form (Fig. 4). Here is where you begin to branch out—to think of something else than your small corner in the composing-room and Gordon work. It is at least essential to know the sizes of stock. Your ticket should show you both trimmed and untrimmed size of job, therefore the paper-cutter is to be considered and the bindery has a share of your thought—not necessarily the girls themselves, but the work they are engaged in. The pressroom must also share your attention as to which edge to feed to the nippers.

"First, we will take up the square form: Start with page 1 at the lower left-hand corner, with the head away from you.

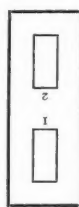


FIG. 3a.

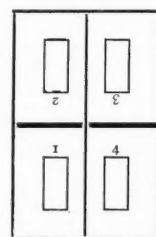


FIG. 4.

Place page 2 with its head toward page 1; at the side of 2, place 3, and head to head of 3, place 4. There are several ways of proving whether your form is laid correctly or not: If you have started right, the folios will be all on the outside—provided, of course, that the folios are placed right upon the page—odd folios on the right, even folios on the left, with heads toward you in making-up on galley. The sum of the folios will aggregate 5; thus 4 and 1, lying side by side to make the back fold, and 2 and 3 likewise. These two points cover every form from 4 to 64. Where you begin to lay the forms is a different proposition.

"Now, as to margins: Take for example, a 6 by 9 circular, trimmed; the paper will very likely cut out of a sheet of paper 25 by 38, a quarter of which is  $12\frac{1}{2}$  by 19. Some places may not allow for trim on a four-page form, but I will use this size for the sake of illustration. The position of the page depends upon the effect desired. It is best to narrow the back and head margins as a matter of taste. Old-style printing goes to the extreme in this respect. Then there must be taken into account the running heads. If light, they form part of the margin, the body of the page only being taken into consideration. We will say the size of the page is 24 picas wide by 42 picas deep, including a light running head with folio on side and a pica between. On the trimmed size one would naturally say 12 ems head and 12 ems back was right, but to make proper balance it would be necessary to reduce back and head at least two picas each. Even these margins would look large when taken together and another pica from the head margin to overcome the running head would improve the position. This style would be all right for the cover of an inserted



saddle-stitched book or periodical. But on a gathered or side-stitched book one would have to add to the margin the depth of the work.

"I may be pardoned if I dwell upon the four-page part of my lecture. It is the keynote of the whole system. Every other form is but a multiple in one way or another of this form. The 'long' four (4b) is simply a device for saving stock or getting results from presswork. This lay takes in an additional margin, the gutter. To get the back, you estimate the trimmed size; to find the cut (gutter) you estimate the full size. The paper being  $9\frac{1}{4}$  by 25, from edge of page 1 to edge of page 3 would measure  $12\frac{1}{2}$  inches, the head margin being arranged by proper position of the nippers—placing the



FIG. 4b.

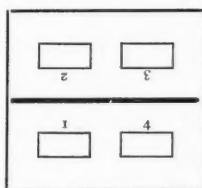


FIG. 4c.

responsibility of correctness upon the pressman in this case. You can 'throw' this form around in any manner, so long as you keep 1 and 4 together, and place 2 and 3 to back them. A third way, starting from inside (3, 2, 1, 4) is handy where page 3 is blank, as it saves time estimating or building up a proper-sized page.

"Markers are often used to guide the binder. Sometimes head markers are placed in forms of odd-sized pages to guide the pressman in getting center of sheet to properly work and turn and get position on sheet when backed.

"The fourth form (4c) is an oblong or music form. In this case the small way of the paper is the back. This form can only be printed as a reverse-nipper or tumble form—unless one wished to feed in a sheet  $9\frac{1}{4}$  by 25 inches. On reverse nipper-edge forms it is best to square the paper by trimming slightly before printing to do away with the variation as the paper comes from the mill. In this lay, start at the lower right-hand corner, form your back with page 4, the folios of 2 and 3 then show you their position. When printed, cut the long way of paper.

"Folder forms or lay-outs (Figs. 5, 5b) are simple devices to either save folding and binding or for the purpose of keeping the sheet intact. One side of a folder form is usually a map, or diagram, or cut covering the entire surface. Ordinarily the

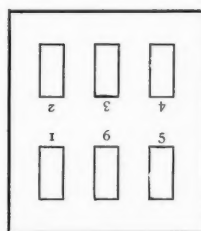


FIG. 5.

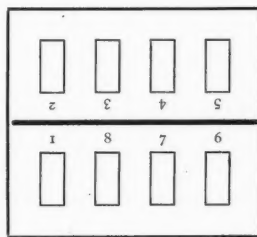


FIG. 5b.

margins are uniform all the way through; but in cases of uniform folding, as an eight-page, for instance, they can be treated very much like a regular form.

"Though there is binding machinery which will interchange and deliver after making one, two, three or four folds, the lesser folds (one and two) are rarely so folded. The eight-page (Fig. 6) carries you further into the work of the bindery; the main thing to take into consideration is the fact that in 'laying' the form, care should be taken not to form roll-folds

(two folds the same way) or force the girl to turn the paper over or around. This can not happen with an eight-page form unless laid out of order, in one trip (as a folder), on the reverse-nipper edge, or in the way of a 'music' or oblong fold (Fig. 6c).

"In machine folds, one has to take into consideration the action of the press and the action of the folders. The nipper edge on the press—the unvarying gauge—is dependent upon requirements of the folders as to which edge is fed in to the folding machine in order to make the first and succeeding folds. (Fig. 6b.) The different action of different machines is a study in itself. The ordinary stoneman will have very little to do with any great number at any one time. The foreman usually tells the beginner where to lay the first page of any peculiar form to meet the requirements of the machine. Of course, if you are the foreman (or expect to be), study the different machines.

"To this point only will an apprentice go, I imagine. So, before throwing any more forms on the screen, I desire to digress from imposition and continue my introductory remarks. As I said before, it is the little things in life which either go to make or break. A good workman will never try to lock up a form tightened with iron quoins by using a mallet and shooting-stick instead of a quoin-key. A shooting-stick was only meant to use with wooden quoins and wooden side-sticks. The iron stick hammered against the iron quoins invariably knocks chips out of the stone. The denting of the

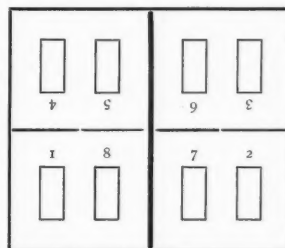


FIG. 6.

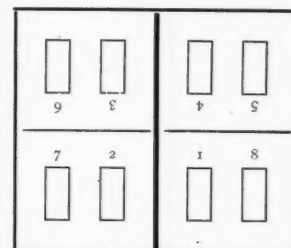


FIG. 6b.

cast-iron quoins usually puts a burr or extension on the quoins, which in turn tears great scratches across the face of the stone. The smoother a stone the better; rather than be abused it should be carefully oiled and rubbed with a little plumbago once in a while to keep from becoming dry and

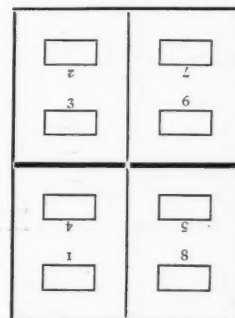


FIG. 6c.

brittle and liable to crack. In using a chase, always use a bar in it when possible, even in light forms of electrotypes—they keep their shape better. In taking a form off the stone, do not jam down on one corner of chase to spring it out of square. In locking up, do not tighten one section entirely, but work one section against another to keep bars from bending and throwing form out of register. Never lock up iron against iron—at least get a thin cardboard between the

quoins and the chase—they remain locked better. The jar of a press will unloosen a quoin quicker than a key will.

"To resume: The 'square' eight is a hand two-fold form. You will notice that the folds are made by drawing toward the operator each time. The 'long' eight is nothing different from the 'square' after cutting; virtually the same as the oblong reading up and down. The 'machine' eight is laid from the inside for the purpose of getting two straight edges on the guide of the folding machine instead of one, as on the square. This machine fold, after it is cut, looks the same as an ordinary 'square' form, but it is mechanically different. All oblong forms are 'rolls,' that is, two folds are made in

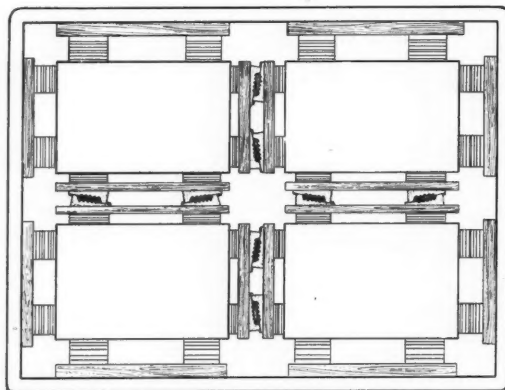


FIG. 7.

the same direction and are considered 'odd' or unhandy, and usually cost an extra sum to fold.

"In Fig. 7 we have a color-form design. You will notice the position of the quoins in head and back. My theory of a color form is this: We start out with the assumption that it is complicated, not simply a straight up-and-down register (a map form for instance, which may be required to shift up and down, sidewise and twist to make the colors jibe.) Each page, as you will notice, must stand out as an individual.

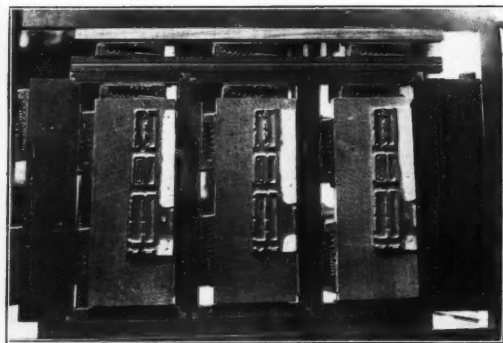


FIG. 7b.

You can twist and turn any one without interfering with the other, which could not be done by an ordinary lock-up. You should not use solid or long furniture in a form of this kind, but build up out of small pieces on each corner. The furniture should be so divided that one can readily abstract any sized piece, like a lead, nonpareil or even pica, from one corner and add to another without the bother of changing furniture. The aim is to build your form up square with material. In shifting, when taking out from one side, always add to the other to keep the solidity and squareness of the page. Too much time should not be spent in attempting to register

exactly in the first place. The idea is to get pages as close as possible, and have the material in the form to shift quickly. It is as easy to shift a pica as a lead, and the eye can readily discern which is necessary when the right time comes.

"The second form shown (Fig. 7b) illustrates how one can easily lock up a color form by use of adjustable steel furniture, so that every page stands out as an individual, more so

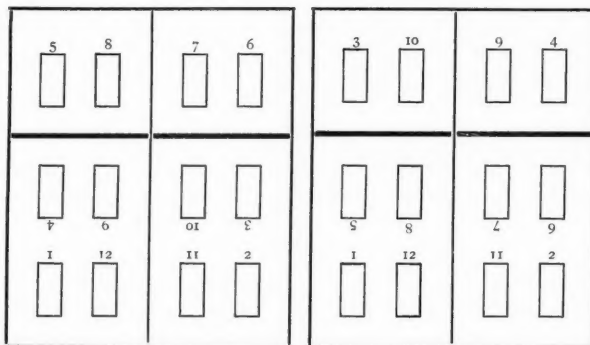


FIG. 8.

FIG. 8b.

than the common way first used. The design was furnished by Burton E. Savage, of Memphis, Tennessee.

"In large forms of sixteens or thereabout, it may be necessary to cut holes in the printed 'key' form to guide you in laying colors. The idea in colorwork is that the black form is usually the 'key' or heavy form, and is put on the press first, thrown into position, and a certain number of sheets printed to guide the printing of the colors. These are called 'trial or register sheets.' The black form is then lifted and

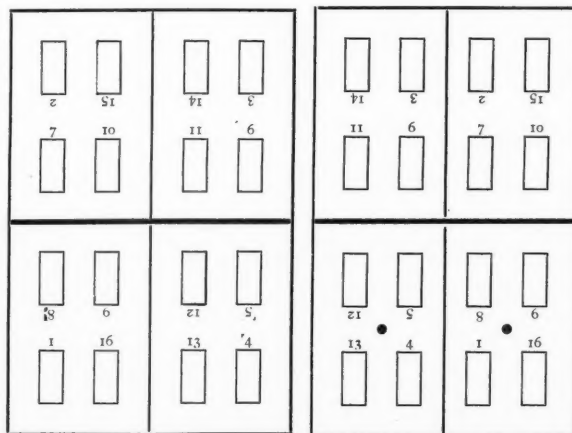


FIG. 9.

FIG. 9b.

reserved for printing last. This form, as a usual thing, being the heaviest—that is, containing more lines and more printing surface—suffices to hide or cover up any defects in the color plates, giving a finish to the job not otherwise obtainable. It is not necessary here to discourse on colors, but the stoneman should at least know something about the formation of combinations in laying out the scheme. Yellow, red and black or blue are common combinations in three-color printing. Red on top of yellow deepens the red, so if a pink cast is required in spots, the red may run without yellow under it to give it shading. Likewise red and black, or more strictly speaking, red and blue, will form a brown, while yellow and blue will create a kind of green, so by the correct printing of three colors one may get the effect of five or six shades in three

impressions. The forms should be printed in the order named to get the best effect: Yellow, red, blue or black, but by the use of 'transparent' colors, the key forms on 'cheap' jobs are often printed first.

"In laying out an eight and four to insert, the four should come on the outside of the eight, instead of on the inside. Always aim to have the light sheet on outside to facilitate jogging to head. Fig. 8b is the common way of laying a three-fold twelve. A reverse nipper, roll-fold, with 'marker' to guide binder. The saving in binding is very little, if any, over an inserted and gathered form as in Fig. 8.

"From the three-fold twelve to the sixteen we advance from the hand to machine folding. (Fig. 9.) To understand these forms thoroughly is to understand the whole system of

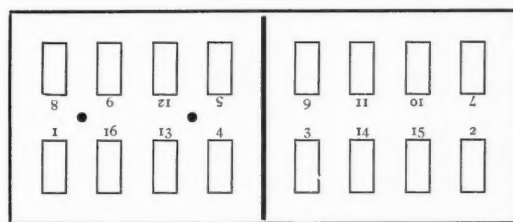


FIG. 9c.

imposition. Machine folding to-day, while complicated, is yet simple. Instead of being 32s and 64s, as formerly, we have interchangeable machines which fold 8s, 16s, two-16s and four-16s. See Figs. 9, 9b, 9c, 9d, and 10.

"The double-sixteen fold will fold as two separate 16s on the slitter machine or two 16s to insert. (Fig. 10.) The sixty-four folder will fold as four-16s separate (Fig. 11) on the Chambers' folder, while the old three-fold Dexter will only

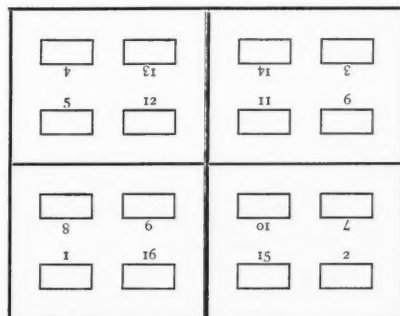


FIG. 9d.

fold as an eight or sixteen single. The Dexter must be pointed with 15-inch points, as shown (Figs. 9 and 9b), single, while the double-sixteen machine can fold without the use of slits for points, when sheets have been fed on press to guides that will correspond to guides on feedboard of folder and nipper side will be for drop roller. We still have in use the folder which folds a regular machine thirty-two. (Fig. 12.) The machine that will fold Fig. 13 will also fold a twenty-page in two sections by the means of an extra feeder.

"I shall cast out the sixteen screens one after the other. First, we have the old hand fold; next is the machine; then the 'long,' which is only used where you have two printed at once. The 'slitter,' inserted double sixteen or common thirty-two is only a variation of the double 'long' sixteen, and is here shown to demonstrate the simplicity of it. To show this among the 32s would only confuse. This form is considered 'hard,' simply because it is not understood. To show it up as a combination is to explain its simplicity. (Fig. 10.)

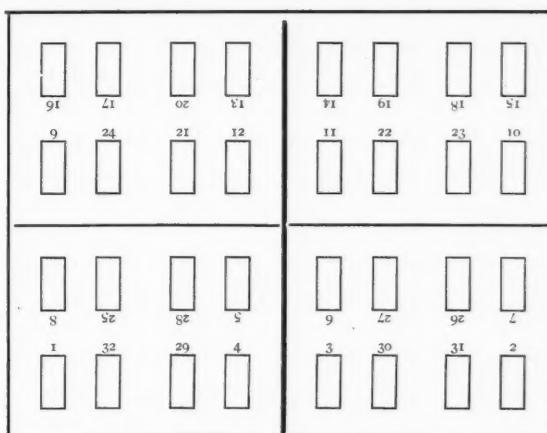


FIG. 10.

"Likewise, the Chambers 'Quad' is also shown to explain away the hard part of that form. The puzzling part of the 'Quad' is in the splitting of forms and the getting of the right nipper edge, etc.

"The last 16-screen is the oblong music fold. As far as I know, this form can only be folded by hand. I have an idea, however (you can call it inspiration if you will) which tells me that the 'slitter' should fold a double oblong just as readily as it folds and inserts a double 'long' form. I am not in a position to verify the correctness of this conjecture. I imagine it correct, because of the 'queerness' of the fold on the slitter, folding the long fold first and the two shorter last,

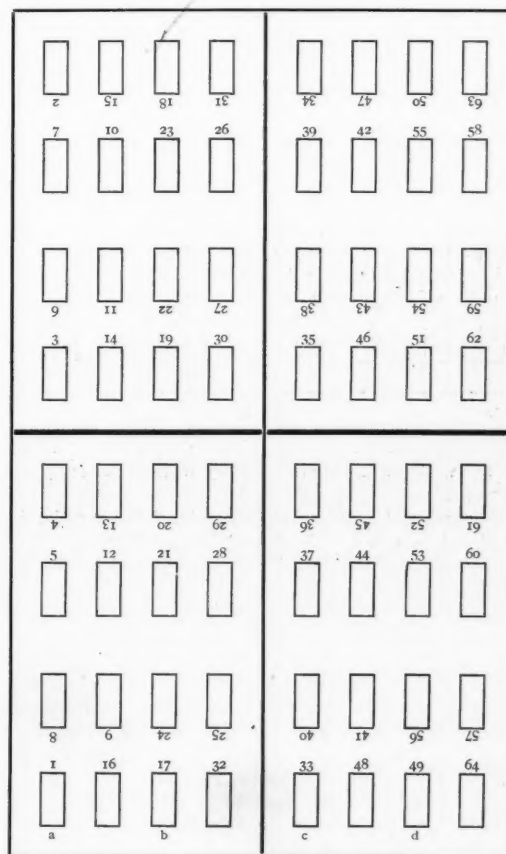


FIG. 11.



which creates a roll fold. This may be a common fold; if not, and if found correct, I desire credit for the discovery — it will reduce cost of music printing by half! (Fig. 9d) as two half forms. A 'triple' or '3-on' oblong form becomes in action the same as a regular sixteen-page form and can be folded on any machine. A triple form, of course, is only used

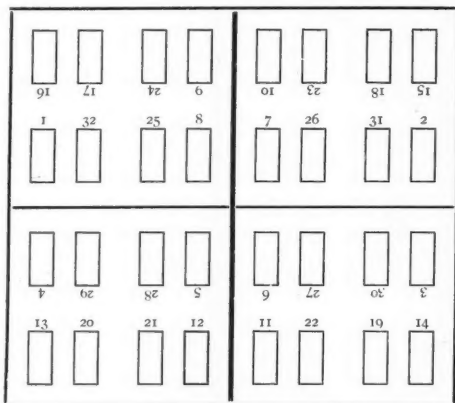


FIG. 12.

on small work, where impressions are to be saved and binding to be reduced.

"In closing, let me again remark: To know how to 'lay' a form is nothing; it is the other things that count. I have

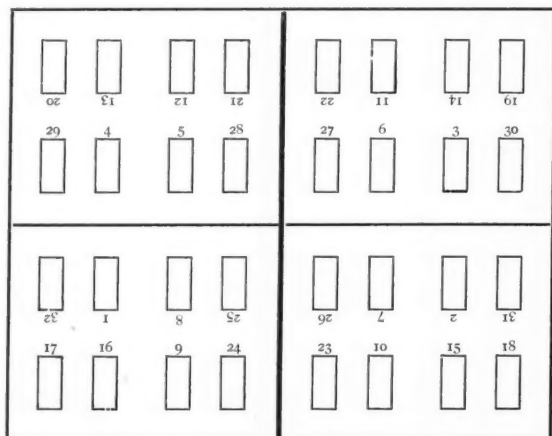


FIG. 13

attempted to instruct you to the best of my ability and I trust that my words will have a tendency to make better printers of you all."

This series of lectures has been printed in pamphlet form and placed on sale by The Inland Printer Company. Copies may be ordered from the publishers at 25 cents for the series of three lectures.

#### A SOURCE OF INSPIRATION.

Just got some of my back numbers of THE INLAND PRINTER from the bindery. They are nicely bound in half leather and are an inexhaustible source of inspiration. All hail THE INLAND PRINTER! I am glad the price is to advance, for we will then get a better paper, and we can not get too much of such a good thing. I think the man who is so small as to complain of the advance ought to be relegated to the "hell box," and kept there for evermore, with all the old type for miles around piled on top of him. He is a dead one.—Matt. O'Hare, Marinette, Wisconsin.

#### THE MENTAL ARITHMETIC OF STONEWORK.

**R**ULE-OF-THUMB methods of work or calculation are a disgrace to men whose business demands more than average intelligence. Yet there is a singular lack of accepted rules and standards in the printing business. The use of the faculty we term "judgment" is all very well, providing it be good. But the word may cover exactly the same meaning as "guesswork" when it is used to denote an individual opinion concerning any unusual circumstance. We want *law*, not judgment, applied to every phase of our business; but our laws must not be cumbersome, or they may actually defeat their own end. The man who can reduce his governing principles in business to a few simple rules in mental arithmetic must possess a great advantage in fertility of resource and promptness of decision.

Every apprentice should be given to understand that mental arithmetic is of inestimable value in a printing-office. At every turn, the printer is called upon as a man of figures as



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EVANGELINE.

From a water-color design by C. Warde Traver.

well as of letters, and it means much to either workman or employer to be able to use his wits so as to save labor and avoid loss. Men often confess that they are "poor at figures," and always their words imply a keen consciousness of their disadvantage.

It is possible—and preferable by far—to reduce all the calculations necessary in stonework to the simplest rules in mental arithmetic. This is not a fine-spun theory; it is everyday practice in a large job-office where a sheet of paper is rarely seen on the stones for the purpose of measuring in the customary manner. Given the dimensions of the paper for a job, the furniture for back, gutters, etc., is decided by a few simple sums on the instant. No doubt, natural aptitude and regular practice make a vast difference in any occupation; but the most apt or inapt workman may be assisted by good and simple rules.

It is often necessary to divide the pages of a job into two sets—inside and outside—to work in separate forms. Confusion arises with many men as to which are inside and which outside pages, when the folios run well into the hundreds. For safety, a man may make a list of the folios he needs first,

and by frequent reference to his list he checks himself against error. The first and fourth pages in each successive group of four throughout a job are outside pages. To distinguish at a glance, it is necessary simply to divide the folios by four, and all such pages into which that divider will go or leave a plus of one are outside pages. The first figure may be ignored when the folio is above 100, because four "goes into" 100. Thus folio 732—whether the sections are eights, sixteens or thirty-twos—is an outside page, and it is proved instantaneously by the sum "four into thirty-two." Folio 555 is an inside page, and it may be proved so because "four into fifty-five" leaves a plus of three. Whenever four divides into a number or leaves a plus of one, we have outside pages; when the plus is two or three, inside pages.

Our ordinary divisions of quarto, octavo and 16mo of any specified size of paper may be transformed into pica ems without much effort. The dimensions in inches should be clearly retained in the mind, and as a rule they are, by all engaged in miscellaneous jobbing work. Thus, if crown is specified, we mentally picture 20 by 15 inches. We may want the dimensions of crown quarto. To get the size in inches, simply divide each figure by two; to get its equivalent in picas, multiply the figures for crown by three. Crown being 20 by 15 inches, crown quarto is 20 by 3 (60) ems long by 15 by 3 (45) ems wide. If 16mo is being used, the size of the sheet in pica ems is disclosed by multiplying the figures by  $1\frac{1}{2}$ . For octavo, multiply the large figures by  $1\frac{1}{2}$  and the small figures by 3. Although it is intended to reduce these and similar calculations to a purely mental process, the following sums may be acceptable by way of illustration:

QUARTO.	
Specified size (demy)	22½ by 17½ inches.
	3                  3
	67½ by 52½ ems.
OCTAVO.	
Specified size (crown)	20 by 15 inches.
	1½                  3
	30 by 45 ems.
SIXTEENMO.	
Specified size (royal)	25 by 20 inches.
	1½                  1½
	37½ by 30 ems.

The advantages of a ready acquaintance with this rule will be found in both book and job work. The question of margins will be settled almost automatically if a definite figure flashes in the mind as a substitute for a technical term. When the width of backs and gutters must be decided, all that need be borne in mind is the figure which has supplanted the phrase, and the rule to add to the gutters what is deducted from the backs. Thus we have a definite figure representing the width of the sheet—say thirty ems for crown octavo. The width of the type is also a definite figure, perhaps twenty-two ems, leaving a surplus of eight ems for margin and trimming. Trimming is not a definite quantity; but as an allowance of a pica is ample, we may consider the finished sheet as being twenty-nine ems wide. Therefore we may deduct from the surplus of eight ems one pica, leaving seven ems for the back; and add to that surplus the pica so deducted, giving nine ems for gutters. Then, instead of measuring with a folded sheet across two pages, another little sum will prove the form as being correctly made up. Going across the form from left to right we count  $22 + 7 + 22 + 9 = 60$  ems. That being the exact figure for the quarto sheet, we know the make-up is correct.

Great assistance will be obtained from the use of a foot rule, and as a special steel rule is to be obtained, suitably marked for the trade, there is no reasonable excuse for not having one.

There is a considerable demand for booklets of special size, which can not be obtained from the regular subdivisions of standard sizes of paper. As an advertising medium, the booklet is at present in highest favor among manufacturers and business men generally. The problem these jobs present may be termed a double one. For short runs, we need to find out how to use stock sizes of paper to the best advantage, and our view should comprehend not merely one department, but all.

For orders of a large kind, we must decide upon the special size of paper to order. Let it be clearly understood that we are out of the beaten track of octavos and quartos and the like, and are working to any odd size which may be demanded.

When an order of this kind must be worked upon a standard size of paper, there are really three points to be borne in mind. These are, briefly: (1) to avoid loss of paper by off-cut; (2) to meet the convenience of the pressman; (3) to insure a satisfactory arrangement for folding.

(1) The smallest size of paper which can possibly be used in the book may be taken as a unit for calculation. That is represented by the depth of a page and the width across the open book, plus the necessary trim. Thus, if the pages are to measure  $6\frac{1}{2}$  by 4 inches, the smallest sheet which can be of any service will be  $6\frac{1}{2}$  by 8 inches. A safe allowance for trimming is about one-eighth of an inch for work of this class, bringing the measurement to  $6\frac{3}{4}$  by  $8\frac{1}{4}$  inches, after allowing for trim at the head, foot and side. Such a wide variety exists in the number of pages which may complete a job, and in the sizes of paper which may be available, that it is scarcely advisable to carry this point further. We would suggest that the simplest manner of deciding in cases of this kind is to sketch roughly the shape of the various sheets at hand, indicating their measurements on the diagram, and marking off the required size. It will quickly be seen which size can be used most economically, and providing the pressman and binder can be accommodated, the matter is settled.

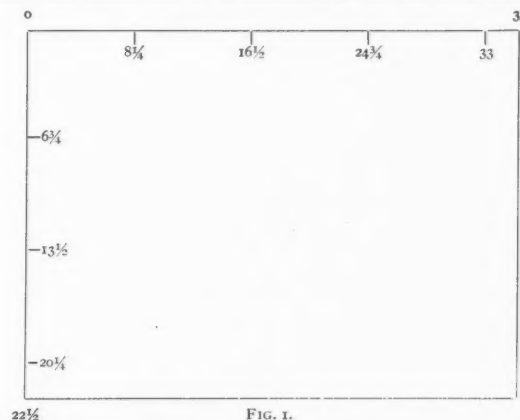


FIG. 1.

Fig. 1 represents a diagram of a double-demy sheet, which would take twenty-four pages of the size previously specified, the off-cut being comparatively small.

(2) The usual considerations for presswork must be borne in mind. For short runs the forms should not be arranged to perfect themselves, owing to the danger of setting-off. Where the actual size of the paper necessary for the job is in any way awkward for feeding, it should be an instruction to the paperman to leave the off-cut until after the job has been worked. Should the off-cut be large enough to be of service in a small job, the pressman could leave the surplus paper at one edge or end accordingly.

(3) The convenience of the binding department is a very important matter when exceptional shapes are ordered. In the case of narrow oblong pages, it may be policy to resort to printing in two positions. Or it may be advisable to arrange the different sections of the booklet to fold two-up or three-up. When heavy paper is being used—art paper in particular—

the sections must be kept small, eight pages being preferable. Should the job work out as a sheet of twelve, or two half-sheets of twelve, a useful scheme by way of substitute is to fold as sections of eight, three-up. The simplicity of the fold, and the accuracy of register so easily obtained, will more than compensate for the additional labor when inseting.

A very exceptional scheme is shown in Fig. 2. The order in this instance was for a booklet of thirty-two pages, to be  $7\frac{1}{2}$  inches deep, and as nearly as possible 6 inches wide when finished. The paper to be used was 36 by 23 inches. As will be seen in the diagram, thirty-six pages could be cut from the paper, and if thirty-six had been required, the policy would have been to fold across as sections of twelve pages, three-up. The principle of folding across in this manner has much to recommend it. Two simple strokes of the folder will account for twenty-four pages, or even more in some instances, and, as previously intimated, there is less liability to bad register. Another matter, which is at times important, is the entire absence of creasing in the back. In art papers of moderate weight, there is a common tendency for the pressure of the folding-knife to make an ugly crease during the third stroke when folded transversely. To obviate this, the heads may be cut open before making the last fold; but it will often be found most satisfactory and economical to fold two or three sections at one operation, as illustrated in Fig. 2.

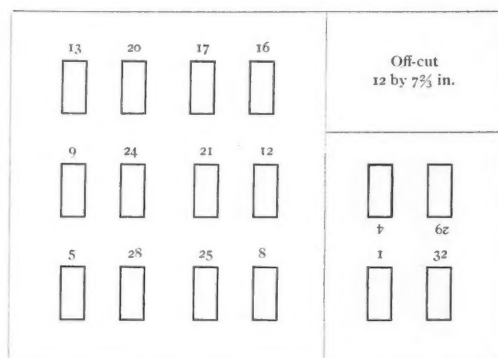


FIG. 2 (outside form).

Another instance recently encountered was a booklet of forty-eight pages, inset, which could be comfortably cut from a double-demy sheet, the finished size of the job being 7 by 4 inches. Working by customary methods, this would have been arranged in two forms of twenty-four pages, to cut up and fold in four sections of twelve pages or two of twenty-four, according to the quality of paper used. In an order for ten thousand books there would be forty thousand sheets to fold if good paper were being handled, and the folding of twelves is comparatively slow. Instead of this, however, the job was arranged so that a double-demy sheet would fold as a long sixteen, or in reality three sections of sixteen folded at one operation, so that the whole job of forty-eight pages was folded in three strokes of the folding-knife. There were three sections, instead of four, to inset, so the gain was even further increased.

It is worth remembering that odd numbers of pages may often be worked at one impression instead of two by substituting one standard size of paper for another. By adding together the width and length of a quarto sheet in crown, demy and royal, we get totals which are exactly the figures for the length or width of the full sheet of another size. Thus:

Crown quarto,  $10 + 7\frac{1}{4} = 17\frac{1}{4}$  inches (width of demy).

Demy quarto,  $11\frac{1}{4} + 8\frac{3}{4} = 20$  inches (length of crown and width of royal).

Royal quarto,  $12\frac{1}{2} + 10 = 22\frac{1}{2}$  inches (length of demy).

To multiply instances or to crowd calculations upon the reader would be unwise. To awaken interest and furnish

suggestions is much better policy; therefore, the field is merely opened, and the reader is left to exercise that mental faculty of calculation which may be developed to advantage.

The expeditious handling of work resolves itself into a few well-known rules. Having a fair knowledge of the relative ease or difficulty of various methods, we are left with problems which are mainly arithmetical, and a vast proportion of our calculations may be decided by the mental process.—*Vernon Possnett, in British Printer.*

Written for THE INLAND PRINTER.

## TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXIV.—NATHAN LYMAN.

ONE of the pioneers, though not the first, to engage in typefounding west of New York, Philadelphia and other cities at or near the Atlantic seaboard was Nathan Lyman. The Albany typefoundry was in operation in 1826, but the exact time when he cast his lot with that institution does not appear to be definitely settled, but he was certainly there in 1832. This was the time when the possibilities of "the West" began to have attractions for the young and energetic who sought to better their condition. Albany was by no means the boundary of the frontier settlements, but it was nearer than New York or Boston to the western part of New York, to Ohio, and to Michigan, all of which were developing rapidly and demanded type and printing material. The Cincinnati typefoundry was already established (1817), and the region tributary to that city was supplied. There was a large area reached by the Great Lakes, and from Albany by canal to Buffalo, which was fast increasing in population, and all kinds of enterprises were launched to assist in this development and incidentally to make money for the promoters. Mr. Lyman did not remain long in Albany, for in 1835 all his belongings, consisting of his typefoundry and stock of type and materials, were loaded on a canal boat and taken to Buffalo, where he resided and carried on the business until his death, which occurred February 16, 1873.

Nathan Lyman was born in Coventry, Connecticut, June, 1790, and in 1810, when in his twenty-first year, he went to Hartford and entered the employ of Elihu White, who had been manufacturing type for about six years. White went to New York about this time, moving his typefoundry, and there Mr. Lyman continued with him at his trade, and afterward became a well-known manufacturer. His success was not immediate, but the character of the man was such as to insure ultimate success in any enterprise, and at the time of his death he had amassed a snug fortune. The business was managed after his death by a son, until the formation of the American Type Founders Company in 1892, when it became one of the branches of that company, and is now known as the Buffalo typefoundry. On the formation of the Type Founders' Association of the United States, Mr. Lyman became an active member, and attended as many of its meetings as his health would permit.

Nathan Lyman married in New York, in 1813, Miss Jane Taylor, who bore him ten children. In early life he became a member of the Presbyterian church, and throughout his long and active career continued to live according to the teachings of the Christian religion. One who knew him well and intimately has said of him that he never knew a man with a more conscientious regard for the every-day observance of the rigid rules of business probity and honesty, and that he believed him incapable of a dishonest act. With such a memory there is little wonder that the death of Nathan Lyman was a matter of sincere regret to a very large circle of acquaintances, not only in Buffalo, where he spent so much of his life, but among his country patrons scattered throughout a wide extent of territory.





BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæ and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæ, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

#### THE RELATION OF DAILY NEWSPAPERS TO THE COMPETITIVE BOOK AND JOB PRINTING BUSINESS.

Through their International Union, the printers have declared for the eight-hour day. The members of the typographical unions who are employed on the daily newspapers are the printers who are pushing the eight-hour day agitation. The daily newspaper printer has the eight-hour day, and he wants to force it on the book and job printer whether the latter wants it or not.

The former employ one-third of those who follow the printing trades, the book and job houses employing the other two-thirds. Daily newspapers are competitors for circulation and advertising patronage; the book and job houses compete for the sale of the product of their employes and mechanical equipments. Each employs the same printing trades, but different rules concerning the length of work-day, the rate of wage, and shop practice should apply to each. There is no denying the fact that the typographical unions of the country will make an effort to put the eight-hour day into effect in the book and job printing plants of the United States and Canada at an early day. Plans for the shorter work-day fight are being laid in more than one section of the country. The Typographical Union is the dominating printing-trades union. It arrogates to itself jurisdiction over every one of the printing trades in case an emergency arises which it considers justification for extending jurisdiction. (See Section 2, Article I, I. T. U. Constitution.) Its aim, therefore, is to force pressmen, bookbinders, feeders, electrotypers, stereotypers, photoengravers, and all of the printing trades, into the eight-hour fight if, as declared in the section of the constitution above cited, they "menace the welfare of the International Typographical Union."

It is believed that the United Typothetæ of America membership has not as clear a knowledge as it ought to have of the relation their branch of the printing business bears to the daily newspaper business, particularly regarding labor conditions in the daily newspaper office and in the book and job printing plant. The statements here made are founded on ample experience in and full knowledge of both the daily newspaper business and the book and job printing branch.

#### MECHANICAL LABOR IN THE BOOK AND JOB OFFICE MUST EARN A PROFIT.

The man who engages in the book and job printing business and operates the mechanical departments of his plant on the same basis as the mechanical departments of a daily newspaper are operated, can not make a profit, because profit will be an impossibility. In the book and job branch, every workman should earn more for his employer than his employer pays him. Every piece of machinery, every pound of paper, every yard of cloth, every skin of leather, every spool of wire, every sheet of copper or zinc ought to yield something over its cost, just as every one thousand ems of composition, every hour of time work and every one thousand impressions of presswork must yield a profit over cost if money is to be made in the

operation of a book and job printing business. In the newspaper office none of these additions to cost is made, because the profits of newspaper publishing are in the sale of as many agate lines of advertising as the advertisers can be induced to buy. The whole aim of the daily newspaper publisher is to get as great a circulation—quality and quantity—as is possible, and on that circulation he can base his advertising rates—and the profits of advertising are the profits of daily newspaper publication.

In the composing-rooms of several great city newspapers there are fifty Linotypes. They stand idle perhaps sixteen out of each twenty-four hours. The International Typographical Union, as cited, would limit their operation to six hours of every twenty-four. Could a book and job plant make any money on Linotype composition if the machines were idle two-thirds of the time? Hardly; on the contrary there is not much money in Linotype composition in book and job plants if the machines are running every hour of the twenty-four. The same comparison can be made between the presses in the daily newspaper offices and the presses in book and job plants. In the book and job plant every press must earn much more than the cost of operation each day or there is no money in running them. In the newspaper office the question as to whether presses have earned more than the cost of operation is never considered in the same way that it must be considered in the competitive book and job plant. They are only incidents—cogs—in the great machine which is run for the purpose of securing a circulation, which in turn secures advertising patronage.

There are no job tickets in the mechanical departments of a newspaper office. No time records are kept for the purpose of determining profit or loss on labor. A surplus of help is employed to be available for emergencies day and night. If a book and job plant undertook to keep a surplus of help on hand at all times, to be prepared for the unforeseen, to what customer would it charge the cost of that help? Or which customer would stand the charge if it was made against him?

Collateral though it is, the newspaper business is far away from the book and job business when the basis on which each is conducted is considered. Each business employs the same printing trades—the printer, pressman, stereotyper, electrotyper and photoengraver. These printing trades are in unions, and these unions, unfortunately, do not take proper cognizance of the differences between the two collateral branches of printing which employ them. What is a fair rule to enforce in one branch is an unfair rule to enforce in the other.

#### TWO-THIRDS OF THE WORKING FORCE EMPLOYED IN BOOK AND JOB OFFICES.

The newspaper printer is the ruler in the typographical unions, not by strength of numbers, but because he interests himself in union work, while the book and job printers, though two-thirds of the membership, are apathetic and indifferent, and in error concede to the newspaper printers numerical strength that they do not possess.

Eight years ago the newspaper printer was in the majority in the typographical unions. The Linotype was introduced into daily newspaper composing-rooms in 1895-96, and with its introduction came a reduction of composing-room forces, one-half to two-thirds of the printers formerly employed going out to make way for the machine that trebled the daily string of the hand compositor. Before the introduction of the Linotype the daily newspaper compositor worked long hours. He had to come to the office in the afternoon and do his own distributing. That required two to three hours' time. The hours of composition in the hand days were eight to nine, making the daily newspaper compositor work from eleven to twelve hours each afternoon and night.

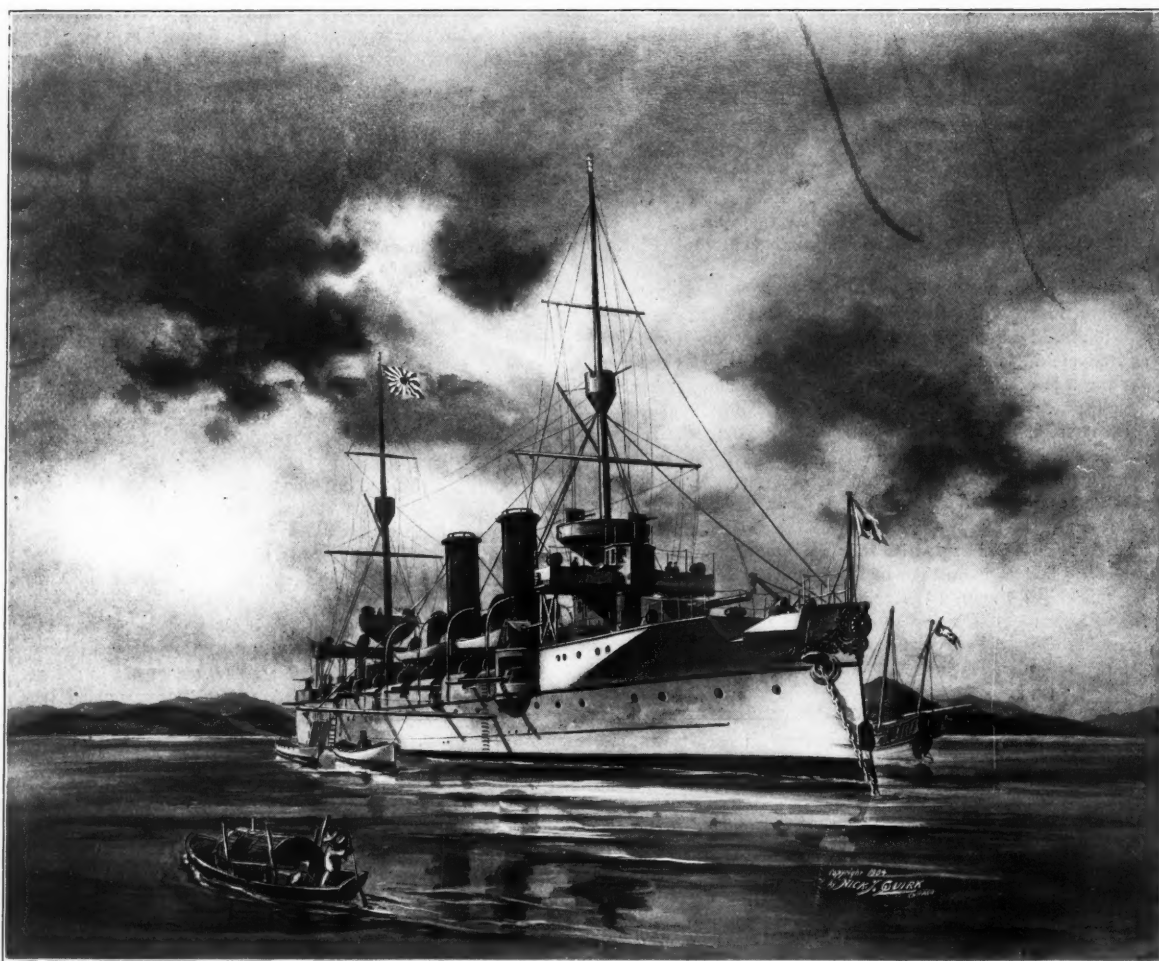
The Linotype shortened the workday of the newspaper printer because it made distribution unnecessary. It put an end to afternoon work, and reduced hours of labor to those

devoted to composition. With the introduction of the Linotype came an evolution in daily newspaper making. To-day the large city daily newspaper is written, edited, set and printed in eight hours. Ten years ago it took from twelve to fourteen hours to do it. Every modern invention—the telephone, the trolley car, the Linotype, the autotype—has been a factor in this evolution. These inventions have enabled the evening paper to clean up the news of the day in its various editions up to 6 o'clock at night. If the morning newspaper presents fresh intelligence to its readers, it must take cognizance of what the evening newspaper has printed, and not give its readers a rehashed account of what the evening newspaper had

tors are sent home, and none of them is required to work over eight hours. The daily newspaper printer's hours of labor are short because of conditions foreign to the composing-room, not because the publishers want to pay them high wages for short hours.

The International Typographical Union General Laws, Section 148, say: "The International Union recommends that a day's work on daily papers be restricted as nearly as possible to six hours' composition." The time is nearly here when it will be unnecessary, because of newspaper-making conditions, to do more than six hours' composition on daily newspapers.

Since the introduction of the Linotype there has been a



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#### IMPERIAL JAPANESE CRUISER TAKASAGO.

4,227 tons (English built). Engaged in attacks on Port Arthur and Vladivostok.

already fully exploited. And the evening newspaper must also take cognizance of what the morning newspaper has told in a satisfactory way, and not rehash old news, if there are new happenings worth a story.

The managing editors of the morning dailies of the great cities can not begin to plan the news stories of the next day's paper until about 8 o'clock each evening. Therefore composition does not begin until about 7 o'clock at night, because to begin before that hour would mean not enough copy ready to keep going on. From 7 until 12:30 o'clock there is a rush and drive to get every bit of copy in type and in the forms for the early mail editions. Then there is a rest from the rush; only the latest and best news is used for the city editions, composi-

great increase in the volume of book and job printing, and most of the hand compositors displaced by the Linotype have found employment in the collateral branch of printing which is known as the book and job line. Under existing conditions it is safe to say that two-thirds of the members of the typographical unions are employed in book and job offices; and it is also a safe statement to repeat that the one-third who are employed on daily newspapers are trying to force the eight-hour day on the book and job men, whether or no the book and job men want it.

Late in 1903 the publishers of the two daily newspapers of a central Illinois city called on the secretary of the Chicago Typothetæ for assistance in defeating a demand for the eight-

hour day made on them by the local typographical union. Each paper employed two Linotype operators; one employed four make-up and ad. men, the other three—thirteen in all, and that was the maximum. Typographical union records showed that the union in that city had thirty-three members, and every journeyman printer in the city, the publishers said, was a member of the union. Of thirty-three journeymen printers in the city, thirteen were employed on daily newspapers and twenty in book and job offices. The publishers were given enough information to enable them to secure a fifty-four hour week agreement with the union, and they were also convinced that the daily newspaper composing-room was not the "whole thing" in furnishing employment to the printing trades.

The effect on the great army of people employed in the printing trades of the short hours and shop practices that obtain in the daily newspaper offices are manifold. Notwithstanding these conditions are due to the evolution in newspaper making, and are enjoyed by a minority of the membership of the printing trades unions, the majority becomes dissatisfied because their fellows are granted conditions that they do not enjoy. That business enterprises which give employment to the majority can not be operated at a profit if run on the same basis as the daily newspaper, has little effect on them. On the part of the majority there is a natural desire to have the privileges of the minority; and on the part of the minority a desire to secure for the majority the same privileges, and thus make more secure the conditions established for the minority. But collateral as they are, and employing the same printing trades, it is a business impossibility to operate book and job plants at a profit and concede to the book and job employes the same hours, wages and shop practices that obtain in the daily newspaper office.

#### PUBLICATIONS OTHER THAN DAILY NEWSPAPERS.

The daily newspaper is not the only class of publication that has an influence on the competitive printing business in its relations to the printing trades labor demands. There are the trade, class, religious and literary publications that are issued weekly and monthly, and they are produced in what are classed as the book and job printing plants. Like the dailies, the publishers of these periodicals consider "coming out on time" the most important feature of their business. To fail to place their publications in the hands of the subscribers on a certain day of every week or month is to them the equivalent of suspending business and the loss of good will, advertising patronage and circulation, which are the assets of these publications.

This class of publications is found in numbers in the large cities. New York and Chicago are the homes of more than one thousand two hundred of them, Boston and Philadelphia produce about six hundred different ones, and Cleveland, Pittsburg, Cincinnati and St. Louis, and cities of similar size have their quota. Few of the publishers have their own plants, depending on book and job establishments for their mechanical work, and in the larger cities there have grown up book and job establishments which are devoted almost exclusively to the production of trade and class papers.

Recent printing trades strikes in New York and Chicago have shown that it is next to impossible to induce these publication printing plants to resist the demands of labor unions. It matters not how willing the owners of the plants may be to resist the unions, they can not do it. Behind them is the influence of the men who own the publications they produce. In the recent feeders' strike in Chicago none of these publication plants resisted, because the owners of the publications agreed in most instances, it is claimed, to stand an increase in their bills equal to the increase demanded by the feeders' union. Under those circumstances the publication houses had no excuse to offer their customers for failure to print the publications on the publication day. In the Chicago

strike it was found that one hundred cylinder presses were in Typothetæ offices devoted to publication work. In each of these offices day-and night shifts were employed, thus furnishing employment to twice as many feeders as there were presses. Hence it was difficult to wholly defeat a union which was reasonably certain of gaining its demand for at least two hundred of its members.

Like the daily newspaper, the weekly and monthly has changed greatly in character and value in the past ten years. There has been no great increase in the number of publications in the last decade, but they have increased in circulation and advertising patronage, and hence in value, to their owners. They come and go, and the best that one can do in estimating their number is to approximate. In New York, Boston, Philadelphia and Chicago, the great publication centers, there are not less than two thousand weeklies and monthlies. Their assets are intangible, invisible, uncertain, but they are of enormous worth nevertheless. Some of the most valuable of them had no existence ten years ago, but they now have circulations ranging from five hundred thousand to one million. If these publications fail to reach the subscribers on the days they expect to get them, the subscribers write letters to the publishers asking why their paper failed to come. This brings an avalanche of mail into the publication office. The publisher knows that 95 per cent of the letters are complaints, but he must have every letter opened and read, lest in the mass of mail there are envelopes containing payments for subscriptions, advertising or orders from new subscribers or advertisers.

The influence and necessities of these publications merits serious consideration on the part of the employing book and job printer when confronted with demands made by the printing trades unions. Like the daily newspaper, every obstacle will be swept aside and every concession made to insure prompt publication. In the coming eight-hour contest, and in every labor contention, these publications are a menace—though an honest and fair menace—to the book and job employer of the United Typothetæ of America.

#### CONCERTED ACTION NECESSARY.

While the interests of the newspaper and the book and job plant are not identical, the interests of both of the collateral branches of the printing business would best be served if there were conferences, and a measure of uniform action between them on labor matters. If the newspapers concede too much, they force the book and job branch to unfair concessions. Granting the influences and conditions which govern the newspapers in labor matters, and the imperative nature of their business, they have a community of interest with the men who employ twice as many of the followers of the trades who make up their mechanical forces. When the American Newspaper Publishers' Association is alarmed as to where the future printers are to come from, it is time that the publishers and the United Typothetæ of America get together and insist that the typographical unions give a fair ratio of apprentices.

That the daily newspapers of the country are chafing under the unfair wages, shop conditions and restrictions imposed on them by the unions is proved by the reports of the meeting of the American Newspaper Publishers' Association held in New York city last February. At that meeting the labor question was discussed, and representative daily newspaper publishers told of the increasing and burdensome demands of the various unions, and the steps taken to avoid conflicts. There was complaint of apprentice restrictions, and fear was expressed that because of these restrictions the supply of printers would soon be exhausted. The newspaper publishers concede too much because of the nature of their business. These concessions have an unfortunate effect on the collateral branch of the printing business, the book and job line. Nearly all of the rules of the Typographical Union are made to fit the newspaper composing-room. These rules should never be



accepted in the book and job office, and should never be permitted to become operative there. But once enacted, the effort is made to enforce them, and resistance means labor troubles. Labor troubles are expensive and so are the burdensome rules of the unions. They are enforced first in the big cities, and in time they are put into effect in the smaller places. Once established it is hard to change them, and thus a permanent injustice goes on.

#### TYPOTHETÆ NOTES.

EFFORTS are being made to fix scale of wages for feeders in Milwaukee, Joliet and Minneapolis.

THE annual banquet of the Boston Typothetæ was held at the Hotel Somerset Thursday evening, April 21, at 7 o'clock. A large representation of the printing trades of Boston and vicinity was present, and the event was the most successful and enthusiastic of any similar affair given by the Boston master printers.

THE Winnipeg Typothetæ took such a firm stand against the demand of the Winnipeg Typographical Union for the eight-hour day that the union has abandoned the demand for the present. The union also asked for an advance in wages for book and job men, but the Typothetæ hopes to secure a renewal of the old agreement.

THE Tri-city Typothetæ, composed of the employing printers of Davenport, Rock Island and Moline, have closed a two-year agreement with the typographical union of the same cities, which provides a \$15 scale for book and job men and the fifty-four-hour week. The demand of the union was \$18 for a forty-eight-hour week, but the Typothetæ was firm and gained its point. It is provided in the agreement that the question of the shorter workday goes to the national bodies for settlement.

FRANKLIN UNION of pressfeeders of Chicago called its men out of the plant of the American Colortype Company, of Chicago, on April 1. Result: Another big office lost to the union, and another injunction to prevent the union members from adopting their usual slugging tactics. Thirty members of Franklin Union were replaced by International Printing Pressmen feeders, and the plant is running more successfully and satisfactorily than before. Three members of Franklin Union working in the Colortype plant having advanced to positions of pressmen, joined the Chicago pressmen's union, and resigned from Franklin Union. Franklin Union members refused to work with them unless they remained in their union, thus placing a barrier in the way of advancement and improvement of its members.

MICHAEL BOLAND, a Franklin union picket, was shot and killed April 9, by Roy Travis, a member of the Chicago Printing Pressmen's Feeders Union. The shooting occurred at midnight in a dark hallway leading to the printing house of Wagner & Hanson, 170 South Clinton street. The coroner's jury exonerated Travis from all blame in connection with the killing, holding that he acted in self-defense. Thursday evening, April 15, Frank Brown, a non-union pressfeeder employed by the Henneberry Company, 552 Wabash avenue, Chicago, was shot and dangerously wounded by Franklin Union pickets. During April Franklin Union pickets waylaid and brutally assaulted two women pressfeeders employed in Chicago printing-houses. The records of Franklin Union for the past year are replete with cases of assault and bloodshed.

BOOK and job members of the Louisville Typographical Union went on strike April 4 for the eight-hour day and an increase in scale from \$16.50 a week to \$18 a week. More than one hundred and fifty men went out. The Louisville Typothetæ resisted the demand from the start, but a compromise was offered by the Typothetæ. It provided for a scale of \$17.50 for two years on a fifty-four hour week basis; or \$17 a week from April 1, 1904, to April 1, 1905, and \$18 a week from April 1, 1905, to April 1, 1906, either of which would

give the union the same wage return for the two years. The union made a counter proposition of \$18 a week for two years and was willing to settle on that rate and waive the eight-hour demand. The Typothetæ refused to concede the \$18 scale and both sides determined to fight. The Typothetæ offices are employing non-union men, and announce that in the future they will conduct "open shops." They claim that they have the strike broken.

THE following advertisement appeared in the Chicago daily newspapers early in April:

WANTED—Men with capital who will invest in a first-class printing office and bindery establishment with a capital of \$1,000,000 and over. Advertiser will invest up to \$500,000. A splendid opening in Chicago for a first-class plant along the lines indicated. Advertiser will give the best of bank references, and applicants must do the same. Chicago needs a first-class house in this business, and this is the finest proposition for legitimate investment that could be suggested along lines where only success can follow. Address O 174, Tribune office.

How many competitive printing and binding plants are there in the United States capitalized at \$1,000,000? Very few; and it has taken the few many, many years to build a business and to get the plants in shape to earn a compensating interest on an investment of \$1,000,000. A brand-new \$1,000,000 printing and binding plant in Chicago may look all right to the advertiser who says he has \$500,000 to invest; to the men already in the trade it presents no attractive features.

IN a petition filed in the Common Pleas Court at Sylvania, Ohio, Patrick H. Galloway sues Toledo Typographical Union, No. 63, for \$10,000 damages because the members of the union are alleged to have secured his discharge from the Andrews Printing Company, of Toledo, under threat that unless he was let out a boycott would be placed on the shop and the union label taken from it. Galloway represents that he has been a printer for a long term of years, that he has worked and taught the trade and has always been able to make a living by it. On September 15, 1903, he alleges, the union, through a committee, demanded of the Andrews Company that he be discharged, and the company complied with the request. On November 1, 1903, Galloway asserts, he applied for membership to the union, depositing an initiatory fee of \$5, but through the conspiracy of certain of the long list of defendants, he asserts, his application was not accepted. Since that time he has been unable to gain employment, and asks damages in the sum stated.

THE "mushroom" union has broken into the printing business and is causing trouble to the employers and to the older and more substantial unions. One form of the "mushroom" union is the bindery women's organization, which went on strike in Chicago and St. Paul early in April. In both cities the men went out in sympathy with the girls. In St. Paul the Typothetæ won a victory, both girls and men returning to work as individuals after being out three weeks. The binderies in St. Paul are now being operated on an "open shop" basis, no discrimination being made between union and non-union help, and with no reduction in the wages paid before the strike occurred. In Chicago five large edition and two large blank book shops were struck for recognition of the bindery women's union and enforcement of an unfair scale of wages. After being out a week three of the edition plants agreed to arbitration and the girls and men returned to work. The result of the arbitration was a wage scale for the girls almost identical with the scale offered by the Typothetæ, but an apprentice clause is inserted which means the "closed shop." The two edition plants and the two blank books not parties to the arbitration have refused to accept it, and the fight against the bindery women's union was continued on the part of these shops. There is general dissatisfaction among the employers at the course pursued in these labor troubles by President Tatum of the International Brotherhood of Bookbinders. It is felt that it is useless to deal with the unions he represents in the future, if he pursues his present

course. It is reported that on account of the St. Paul strike and the damage suits begun there against the bookbinders' union by the Typothetae, the international convention of the bookbinders, which was to be held in St. Paul in June, has been transferred to St. Louis. The damage suits have tied up the money collected by the St. Paul union to pay for the entertainment of delegates and the expenses of the convention.

The following circular has been sent to all local Typothetae from the headquarters of the United Typothetae of America:

The eighteenth annual convention of the United Typothetae of America will be held in the city of St. Louis, Missouri, during the week commencing Monday, June 20, 1904, and will be called to order on the morning of Tuesday, June 21, at 10 o'clock, in the convention hall of the Century building, Ninth and Olive streets, continuing its sessions by its own direction until completion of the business presented.

The approaching annual convention promises to be the most important in the history of the United Typothetae of America. The following vital matters will be brought up for action, namely:

The question of an eight-hour day, which is now a serious issue in all branches of industry, and especially so in ours. The unions are pressing for this through national as well as local legislation, and we must declare our position at once in an emphatic manner. Too much stress can not be placed on this matter, as our members should realize that the unions connected with the printing trades are among the most active agencies seeking to bring the shorter work-day into effect.

The proposed revision of the constitution, by which the organization is to be endowed with powers not previously possessed, will bring into prominence its future policy and the means necessary to carry on its work, and should, therefore, receive earnest consideration. The value of national coöperation in various lines of manufacture is being daily emphasized; and opportunity is afforded to ascertain how far those connected with the business of competitive printing may see their way to become more closely associated for conservation of interests.

Headquarters will be at the Jefferson hotel, Twelfth and Locust streets, four blocks distant from the convention hall. At this hotel, which is a newly erected fireproof structure, 125 rooms have been reserved by the St. Louis Typothetae for use of delegates and friends; and it is urgently requested that applications be at once made for such accommodations as may be needed, to Mr. William L. Becker, chairman, 314 North Third street, St. Louis, who will cheerfully answer any inquiries.

It is to be understood that any and all members of the organization, whether affiliated with a local typotheta or individual, are entitled to be present and take part in the proceedings, the right of voting alone being confined to accredited delegates. Typothetae should send alternates as well as delegates.

#### WONDERFULLY INFLUENTIAL.

I take pleasure in enclosing New York exchange for renewal of my subscription. I can not conceive of any expenditure that gives me more pleasure, as I certainly think *THE INLAND PRINTER* the most superb trade journal published. It is really wonderful to note the influence it has had over me; why, it has absolutely pushed me into a first-class job-printing business, and I am heartily glad that it has exerted this power, for I am now in a business that is thoroughly congenial, and myself and two printers are now and have been since I opened up just as busy as we can be. We wish you the success that you so richly deserve and which, no doubt, you are having.—A. J. Embree, Belton, Texas.

#### BAD THROUGHOUT.

WOULD-BE CONTRIBUTOR—You did not read all my article that you rejected. I pasted a few of the pages together and they weren't opened.

EDITOR—Do I have to eat a whole egg to know that it is bad?

#### DESIGNING FOR PRINTERS.

"The Principles of Design," by E. A. Batchelder, instructor in Throop Polytechnic Institute, Pasadena, California, just issued by The Inland Printer Company, is one of the most direct books on the subject ever issued. It is especially adapted for printer students and makes for broader and better workmanship. Postpaid, \$3.

#### THE TRUE SPIRIT OF UNIONISM.

AMONG the remarkable happenings following the Baltimore fire, was the publication of the *Evening News* (12 to 16 pages) from its own plant two weeks after its old office had been reduced to ashes. The outfit included twenty-one Linotypes and three modern presses. That this involved the expenditure of much money by the management and hard work on the part of the employees will be readily conceded by the initiated. Some men were on their feet for thirty straight hours, and printers worked in the old foundry that was being converted into a printing-office while the rain poured through the roof as through a sieve, warming their benumbed bodies at charcoal fires. Yet, with all these inconveniences, there was no grumbling, nor was overtime charged, in reciprocation of the management's consideration in notifying all employees that they would be continued on the pay-roll.

One day, when the starting hour was 6 A.M. and "all in" was called 'about 8:30 P.M. (with an intermission of fifteen minutes for lunch), a chapel meeting was called and, amid the din raised by steamfitters, electricians, boilermakers and hammering carpenters, the following was adopted:

WHEREAS, Mr. Charles H. Grasty, president of The Evening News Publishing Company of Baltimore, on the evening of February 7, while the *News* office was in flames and before it was possible to make arrangements for the future, declared that no employee should suffer monetary loss by reason of the fire then devastating our city, and ordered that all employees be paid their wages in full; and,

WHEREAS, Under the masterly direction of Mr. Grasty, the many obstacles which then beset the publishers of this city were speedily overcome, the mechanical departments of the *News* were reestablished in Baltimore within an unprecedentedly short period, and the paper devoting its virile energies to the advocacy of the rapid rehabilitation of the city and the building of a greater and a better Baltimore; and,

WHEREAS, We do not believe that expressions of gratitude or esteem should be reserved for the unheeding ears of the dead; therefore, be it

Resolved, That the members of the composing-room force of the *News* extend their hearty congratulations to Mr. Grasty on the unparalleled success that has attended his well-directed efforts, and assure him of the pride we feel in having played a humble part in assisting in bringing to fruition the inspiring policy which has characterized his management during the recent trying ordeal; that we gladly acknowledge our indebtedness for the great advantage derived from such an example of untiring zeal and rare good judgment, and applaud as well-merited the action of his fellow-publishers in according him a place in the forefront of the profession; and be it also

Resolved, That we hereby express our thanks for and hearty appreciation of the magnanimous treatment meted out to us by Mr. Grasty; always just and liberal, from a pecuniary view-point it was an act worthy of the man; and timed as it was, it illumined the all-pervading gloom, bidding us face the future with light hearts and buoyant spirits; furthermore, it taught the beneficent lesson, too seldom exemplified in these days of strenuous endeavor, that brilliant achievement in the industrial world is not incompatible with generous treatment of one's employees, and, whatever the vicissitudes of life may be, Mr. Grasty's action on that occasion will always remain a pleasant memory with us; and be it further

Resolved, That these preambles and resolutions be spread upon the records of the Chapel, and a committee appointed to present to Mr. Grasty in an appropriate manner assurances of our appreciation and esteem, with the wish that, after a long and prosperous career, when the inevitable "30" comes, his grieving friends may be able to say, "Goodness and mercy followed him all the days of his life."

Together with a sonnet appropriate to the occasion and a roster of the chapel, the foregoing was handsomely engrossed and bound in album form in the best seal leather, lined with silk. The *News* is at present conducting its business in three buildings several squares apart, and one day Mr. Grasty, in response to notification that the chapel wished to see him, hustled over to the editorial and mechanical building, wondering what new difficulty had to be straightened out and considerably nettled at the thought that the printers should be adding to his troubles. He was looking his sternest when he faced the chapel, and his features did not relax into the wonted "smile-that-don't-come-off" until the chapel's spokesman informed him of the purpose of the meeting—to thank him for having blended so excellently a desirable feature of the old régime with a highly developed condition of modern industrialism; that while his force was so well organized

that each unit was but as a cog in the machine, yet he did not forget that those units were men, and always treated them as such.

Mr. Grasty's reply was brief, because in his embarrassment he could not find words to express his appreciation of what the printers had done for the *News* during its recent struggles. They were performing wonders every day, and had never failed to meet the demands made upon them, though often exceeding the wildest expectations. Mr. Grasty quite gratuitously complimented the typographical union, which had by force of its good workers and reasonableness compelled him to revise views he once held. "Nothing gives me more pleasure," said he, "than to tell one-eyed capitalists how we get along with the unions, and of the loyalty of our rock-ribbed union men."

In an editorial comment on the incident, the *News* commended the typographical union as an example for other trade unions to follow, and said: "The cordial words of the printers are thoroughly appreciated, and it is a pleasure to be able to say with equal sincerity that the workmanlike excellence, the conscientious care, and the thorough-going loyalty of the printers is a constant source of satisfaction and pride to the *News*' management. Had it not been for the sterling quality of the men in the printing and mechanical departments of the paper, the results that were accomplished in the trying fortnight after the fire would have been impossible of attainment. What is manifested in normal times in the shape of intelligence, alertness, good humor and good will, showed up splendidly at the time of trial in the shape of unremitting labor, determined vigilance and the willingness and ability to meet every emergency as it arose. This characterized every department of the newspaper's force." The *News* has bought one of the best corner lots in Baltimore, and expects to occupy its new building by January 1 next. The structure will be 75 by 75 feet, and up-to-date in every respect.

#### ENVELOPE PRINTING.

When a person opens out a box of envelopes, then prints them, then closes them and puts them back in the box, taking up double the usual amount of time, he has either very little to do or is not "on to" his job. Many good printers never open envelopes in printing; largely because they were not taught to do so; but they probably would if they realized how simple a thing it is, and how much better printing can be done, without the slightest loss in time. In short runs there is a saving of the time spent in make-ready. Lay two or three bunches of envelopes on the feedboard, flap up, with the open side of the envelope from you. Run your thumb under the flap as you pick it up, giving it a slight jerk to straighten it out as you put it in the press. In taking it up with the left hand draw it off exactly as you would a postal or larger card and your thumb will close the flap. Lock up the form in the usual way and then reverse the chase in putting it in the press; this will bring it in the right position for printing.

The writer has often kicked an 8 by 12 jobber and printed 1,500 an hour in this way. It might not be practicable when printing at a very high speed; but printing at a speed of 2,000 or under per hour there is no time lost in opening envelopes, the type is not damaged and the printing is perfect.—*Pointers*.

#### APPRECIATED GENEROSITY.

The firm in whose employ I am at present generously subscribes to *THE INLAND PRINTER* for me, and I am pleased to note that other firms do the same for their employees. We can all afford to subscribe for it, no doubt, but such a gift, coming from an employer, is highly appreciated and an incentive to study and greater effort.—*Frederick F. Turner, New York city, New York*.

#### COLOR IN THE GRAPHIC ARTS.\*

TWELFTH PAPER.

IN connection with the blue colors, let us now observe the violet. In these we find a predominance of lakes. No mineral or earth color that we know, either native or artificial, can furnish a pure and brilliant violet shade practicable for graphic purposes. Even the violet ultramarine holds no position of importance. Violet can, indeed, be produced by mixing red and blue, but the resulting shades are more or less dull and impure. The violet lakes, too, precipitated from decoctions of logwood by means of acetate of alumina, even with admixture of madder or alizarine, are of beauty only when fresh, and of but moderate durability. The same is true of the violet lakes obtained from decoctions of Brazilwood by precipitation with ferruginous alum.

A fairly durable violet color is producible from indigo, by heating in sulphuric acid and subsequent treatment with a soda solution; but it is little used.

Litmus may be mentioned here as a vegetable dyestuff obtained from a species of lichen native to Holland. It is a violet-blue dye, less employed in printing or painting than in the chemical laboratory, where its property of being colored red by acids and blue by alkalies gives it an important use as a reagent, for determining whether a liquid is acid or alkaline. Its color is not permanent in light and air.

The first violet coal-tar dye manufactured as a pure crystalline substance and introduced to commerce was, as we have already seen, the so-called mauveine, discovered by Perkin in 1856. Aniline is at the foundation of this, and by different chemical treatment all shades of violet between red and blue are produced in inexhaustible variety. Other violet coal-tar colors are Hofmann's violet colors, or dahlia-colors, methyl-violet and parisian violet.

The coal-tar lakes, with their manifold variety and brilliancy, have all one common fault, namely, a great lack of permanence. Scarcely any one of them can resist the influence of light and air for any length of time, and those produced from alizarine are almost the only ones which will take varnish. We are helped out of this difficulty by a vegetable dyestuff called alkannine, obtained as a resinous extract from the root of the alkanna plant, or ox-tongue, native to southern Europe. By means of tin-salt and alum, this dyestuff, in itself red, is produced in violet and violet-blue shades, whose price, to be sure, is so high—one hundred and fifty marks per kilo—that they can only be employed for very special purposes, as, for example, in valuable papers, where a fast color is indispensable.

The violet-tinted solferino and magenta reds are produced by aid of fuchsine and methyl-violet; they are very sensitive colors, and have the undesirable quality of sinking deep into the paper.

We come now to the green colors, of which few occur pure in nature. The so-called green earth is a silicic compound of magnesium and alumina, to which a proportion of ferrous oxide gives color. It is mined in Bohemia, the Tyrol, Italy, the Harz mountains and Saxony, also in England and on the Island of Cyprus. It comes from the mines in a clayey, tenacious, moist mass, and is dried and ground before coming upon the market. It varies greatly in depth of color and shade; is used in painting houses, on account of its resistance to lime and to the influences of the weather.

Mountain-green, which bears the mineralogical name of malachite, resembles lapis lazuli in the manner of its occurrence and in its employment. The larger pieces, which will take a high polish, are worked into articles of ornament; the refuse fragments are ground and washed to obtain the pure mountain-green as a color. It is a basic copper compound, copper carbonate. The color is very brilliant, but does not

\* Translated from *Allgem. Anzeiger für Druckereien* for *THE INLAND PRINTER*.



give itself out well as an oil or water color, neither is it very durable. The so-called green ocher is an artificial product, obtained by treating ordinary yellow ocher with nitric acid, yellow blood-lye-salt and green vitriol.

If caustic soda, potassium chlorate and brownstone are melted together and lixiviated with water, the solution gives, with nitrate of baryta, a violet precipitate, which again, dried and heated with caustic baryta, gives baryta green, a very durable but not especially brilliant color. From a solution of chloride of barium with sulphuric acid and potassium bichromate there is also precipitated a green color, whose tone is due to the green chromoid separated and distributed through the mass.

Cobalt, together with zinc, gives the so-called cobalt green. Hydrated cobaltous oxide is mixed with zinc-white to a reddish pulp, which, when dried and heated, becomes green; an admixture of phosphoric acid or arsenic acid makes the coloring more intense.

In the case of cobalt, as with many other metallic oxides and salts, the change of color depends upon the fact that certain compounds containing water are differently colored from those of the same composition which are free from it. It is not merely that the substances in question are moist—that is, that they have water mechanically adhering to them—but the chemically bound water, called water of crystallization, comes into account. Sulphate of copper (copper vitriol), for example, absorbs five parts of water in the process of separating from the crystallizing solution or mother-liquor, in beautiful large crystals of a splendid dark blue color. If these crystals are heated, the water leaves them; but while that mechanically adhering would disappear altogether at a temperature of 100°C., the chemically bound water is removed more slowly, and a temperature of 240°C. is required to free the compound from it. The copper vitriol, free from water, is a white powder. If moistened with water or exposed to damp air, it becomes blue again by absorbing water. Certain compounds of cobalt which contain water have a beautiful red color which changes to blue on removal of the water. This property of cobalt has been turned to account in a toy where a red or blue color appears according as the atmosphere is damp or dry.

Copper colors are important among the green mineral colors. We have already mentioned the natural copper color, malachite, or mountain-green; and it must be added that this is artificially imitated, exactly as ultramarine imitates lapis lazuli. The simplest method is by precipitation from a solution of copper sulphate, with potassium carbonate, and an addition of kaolin or hydrate of alumina. The color is not especially vivid.

A color called Brunswick green was formerly much in use, obtained by precipitation from a solution of copper vitriol and potassic tartrate (argols), with a solution of potash in milk of lime, and a proportion of arsenic. Heavy spar, kaolin and pipe-clay were added to increase the weight and to lighten the shade.

Neuwied green, or "patent green," is manufactured in a similar way; of late verdigris is used for this color, mixed with arsenic, gypsum, and suitable proportions of heavy spar and pipe-clay. The mineral green, or Scheel green, named from Scheel, the Swedish chemist, who first produced it, has the constituents just mentioned, in different proportions and with variations in the manner of preparation.

Schweinfurt green, first produced in the Sattler manufactory at Schweinfurt, is a chemical compound of acetate and arsenate of copper. It is obtained by bringing together solutions of arsenious acid (white arsenic) and basic acetate of copper (verdigris). In the concentrated hot solutions is formed a pulpy precipitate, which contracts, or gathers into crystals, often of remarkable size. The French verdigris is more suited to its manufacture than the German. Schweinfurt green can also be produced from copper vitriol, arsenic, vine-

gar and soda, if it is desired to avoid the use of verdigris, which is a rather expensive material. The methods of manufacturing this color have been varied in many respects, and thence it is that the same product bears manifold names; we will only mention Eisleben green, Pickel green, Paris green, Imperial green, Swedish green, Swiss green, Würzburg green, and Zwickau green; but there are numerous other designations. French names are "Vert de Mitis," "Vendres vertes," "Vert de Paul Veronese"; an English designation is "emerald green."

Guignet's green, or emerald green, is a product similar to Schweinfurt green, prepared from sulphate of copper, arsenate of sodium and acetic or formic acid. Schweinfurt green is to a certain extent a collective name for all copper acetate colors containing arsenic. It is insoluble in water; on being boiled with water it becomes brown and gives off acetic acid; it is



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MAUD MULLER.

From a water-color design by C. Warde Traver.

decomposed by acids and alkalis. It is used as an oil and water color, resists light well, but like all copper colors, is very sensitive to hydrogen sulphide.

The manufacture of arsenical colors is well known to be very dangerous, since the materials concerned are violent poisons.

We will mention verdigris as one of the copper colors not containing arsenic. It appears in commerce as a neutral acetate of copper, in crystals, or as a basic acetate, in the form of balls. The latter is the French verdigris, the better variety. Crystallized verdigris is obtained by pouring acetic acid over cuttings or other pure copper waste, and leaving the two together, under a process of stirring, or of draining off and refilling, until the acetic acid is perfectly saturated by the copper. The liquor is evaporated until crystallization begins; and the result, after cooling, is an impure crystalline mass, which is freed from the mother-liquor and prepared for recrystallization by repeated solution in water. The crystallizing vessels are kept warm, and threads or rods are suspended in them, upon which, in the course of a few days, the large, well developed dark green crystals are deposited. This method

yields very beautiful crystals, but requires a great deal of time and is, therefore, expensive. The acetate of lime method is preferred, in which, from solutions of copper vitriol and acetate of lime, the insoluble sulphate of lime is precipitated, while acetate of copper remains in the solution, and is filtered off and made to crystallize. From sugar of lead (lead acetate), or acetate of baryta, with sulphate of copper, the insoluble sulphate of lead or of baryta can be precipitated, while acetate of copper remains in the solution. But verdigris is most simply produced, and also in the purest quality, by the solution of sulphate of copper in acetic acid. The neutral, that is, the crystallized verdigris, was originally manufactured by the Dutch, who, to mislead the other manufacturers of the same color, called their product "distilled verdigris."

The French, or blue verdigris, is basic acetate of copper, or an acetate in which there is more copper than the acetic acid can reduce to the salt. It is manufactured chiefly in the neighborhood of Montpellier, from grape-skins, which are subjected to a process of fermentation whereby the sugar is changed to alcohol and finally to acetic acid. At this point the skins are placed in layers, alternately with sheets of copper, in earthen vessels, and left for some time. The copper becomes overlaid with verdigris, which is scraped off, kneaded in water and shaped into balls. This variety of verdigris has a more or less bluish tinge, caused probably by cupric hydrate. In Grenoble a green verdigris is obtained by wetting plates of copper with vinegar, or placing them in layers with sheets of felt soaked in vinegar.

Pure verdigris is perfectly soluble in ammonia or sulphuric acid. Chalk, copper vitriol and acetate of lime occur as impurities. Aside from the manufacture of Schweinfurt green, verdigris is used as an oil and water color, in the dyeing of textile materials, and in pharmaceuticals for making an eye-wash, as a caustic for "proud flesh" and in the foot and mouth disease of animals. The green deposits which often form upon brass and copper utensils, and are commonly called verdigris, are for the most part not really this, but basic carbonates or nitrates of copper.

All the copper colors, verdigris and Schweinfurt green in the very first instance, are exceedingly poisonous, and their employment is strictly limited by law. But since we have an abundance of other green colors from which to choose, we are not at all embarrassed thereby. Many of the above-mentioned colors were formerly used in the graphic industries, but at the present time they are made no account of, having been supplanted and far surpassed in fullness, beauty and permanence by the achievements of color chemistry. They have been considered here rather for their historical than for their practical significance, for, as a matter of fact, not one of them is now in actual use in our branch of industry. We might count up a number of other colors, such, for example, as the green ultramarine, which resemble them in composition, and might seem from their properties well adapted to our purposes; but we will refrain, lest our descriptions become tedious, and turn our attention to the green colors which are of practical importance and in every-day use.

(To be continued.)

#### OWES MUCH TO THE INLAND PRINTER.

I am occupying a position as commercial printer and am free to say that I owe as much to the ideas gleaned from your excellent paper as to my own worth and effort.—*J. Edward Barrett, Bloomington, Illinois.*

#### SEEING HIS NAME IN PRINT.

Swatter—I see you are mentioned in one of the books just published.

Primly—Indeed! What book?

Swatter—The directory.—*Chicago News.*

Written for THE INLAND PRINTER.

#### LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

SOME years ago there was a general cheapening in the price of the great American daily papers, many of them lowering to 1 cent per copy. Now we have a similar movement here, and two of the leading London dailies have reduced their price to a half-penny, being the cent equivalent. The *Daily Chronicle* was the first to announce the reduction, but fixed the date upon which it was to take place a few weeks ahead. Three or four days afterward the *Daily News* stole a march on its opponent, and at a day's notice appeared at a half-penny, all the original features, including size, being retained, practically giving the public a penny paper for a half-penny. The *Chronicle* likewise lowered its price on the appointed day, also keeping to its former size, but introducing a different style of dress, following the example set by some of the sensational dailies in introducing three-line and scare headings to most of its news paragraphs, even if they contained less than a stickful of matter. Apart from the competitive element, however, the new departure speaks eloquently of the enormous advance that has been made in recent years in printing economics, rendering this remarkable cheapening process possible. As the *Daily News* aptly puts it: "The steady reduction in the price of paper of late years, coupled with the astonishing inventions in regard to stereotyping, machine setting and printing, has made the half-penny paper possible, if not inevitable." And so we are getting now far more for a half-penny than our grandfathers got for sixpence, in literary matter, not to speak of the fine reproduction of drawings of current incidents and prominent people, by first-rate artists, that is such a striking characteristic of present-day newspapers. Lord Salisbury's scornful retort, "What good thing can be expected to emanate from a penny newspaper," thus becomes even more antiquated and confounded. To produce and sell a large twelve-page newspaper at this price is only made possible by skilful staff organization and by having the mechanical departments properly equipped with the most perfect and up-to-date appliances and machinery, although whether such a cutting of prices will eventually pay is a question that time alone can answer.

By the time these notes appear in print the Printers' Exhibition at the Agricultural Hall here will be in full swing. All the leading printers' engineers of Great Britain, as well as German and American firms having houses on this side, will be represented by specimens of their manufactures, and printing, bookbinding and manufacturing stationery machinery and appliances will be on view. The two rival firms, Raphael Tuck & Sons and Wrench & Co., Ltd., who compete in the production of pictorial post-cards, are both well represented, and the paper houses have made a very decent show. It is some time since an exhibition of this kind was held in the metropolis, and during the period that has elapsed since then great advances have taken place in process engraving. This is illustrated by the great progress noticeable in the specimens of work, not only in half-tone but in three-color printing, that are shown at the exhibition. In addition to the trade exhibitors proper, there are special exhibits of fine printing by all processes, with competitions for medals and diplomas of merit; art illustrations in monochrome and color, picture posters, picture post-cards, show-cards and advertising printing, advertising novelties, chromo picture calendars, illuminated addresses, cloth and "extra" bookbindings, technical handbooks and trade literature, and there will be a historical exhibition of printed works, books and prints, from the earliest times down to 1903, with a special exhibit of Japanese prints in monochrome and color by the great masters of the art, dating from 1660. In connection with various printers' charitable associations it is proposed to set apart a portion of the

sales of tickets as a contribution to such of their benevolent funds as may require it.

Some of the original patents of the Linotype machine having expired, a number of inventors are about to put appliances of a similar character on the market. One of these composing machines has just passed the experimental stage and a practical exhibit of its powers was given the other day. It is called the "String-o-Type," and is the invention of Mr. Stringer, a journalist who has spent much time in Australia, having been a reporter to the Tasmanian Parliament when the introduction of the typewriter to aid him in his work caused him to turn his attention to keyboard composing machines. Like other inventors in a similar direction, his first attempts were directed to produce matrices on flong, but this naturally was a failure. During a trip to Chicago, he saw the Linotype machine, and that turned his attention to a new channel of invention. The Monotype and the Typograph afterward received his attention, and now he claims to have surpassed all these machines in the one he has brought before the trade. His main idea has been to produce a one-man type casting, setting and justifying machine. The "String-o-Type" is really partly a Linotype, many of its adjustments being similar, and the matrices and spaces the same. There the resemblance ends. Mr. Stringer has abandoned the solid-line idea, and his assembled matrices produce single types instead of slugs; after justification the line of matrices is separated and one at a time given to the casting mold. The matrix is presented to the mold on the flat, but an automatic locking action holds it quite rigid during the operation of casting. The inventor claims for this method an absence of burred edges. Having passed the casting mold, the types are carried to an assembly race, the fins are removed and the line as set up is delivered on a galley. The matrices, when the line is cast, are carried back to the distributor, almost a duplicate of the Linotype. The keyboard is practically the same as other mechanical typesetters, the only addition to the fingering being that at the end of each line an extra key has to be touched. The inventor claims that the "String-o-Type" will turn out as good, if not better, work than either the Monotype, Linotype or Typograph, and while not claiming a phenomenal speed, guarantees about twelve to fifteen thousand ems per hour. Whether the machine proves a practical one or not, it is a remarkable example of ingenuity and of the application of skill and inventive faculty. The same inventor has made an automatic justifier for use with any typesetting machine, and this appliance is intended to transform a two-man into a one-man machine; in this justifier there is no calculation of the number of spaces required and the operator has only to wait until the bell rings for an overset line. A feature is the small space occupied, its size being but 26 by 12 by 18 inches.

Electricity is coming more into favor every year in this country as motive power for printing machinery and also for the lighting of workshops, but in many of our cities and towns the rates charged by the electrical supply companies are too prohibitive for any but those in a very large way of business, and consequently the smaller printers have fallen back upon gas engines to drive their machinery, and are content to light their workshops with gas, and even in some cases with the old-fashioned kerosene lamp. Where a printer can afford, however, to put in an electric generating plant to drive his motors and do his lighting, it is much cheaper than obtaining the current from the usual public supplies, but to establish such a generating plant is expensive, and it is only the biggest houses that can afford the luxury of generating their own current. The introduction of the "Schmitz gas-generating plant"

is announced to remedy this to a considerable extent, as it enables any firm to make electricity from what is known as "producer" gas, that is a cheap form that has come into use in manufacturing circles during the past few years. Of course this gas is entirely unsuitable for lighting, but for driving gas engines it can be utilized in a remarkably economical manner. The great drawback to the use of gas of this class is that the necessary gasometer possesses a certain danger that would not be allowed in crowded towns by fire insurance companies. In the Schmitz apparatus, the problem of producing gas without a gasometer has been solved with success by the invention of the so-called "suction gas" method, where the piston of the gas engine, in addition to its usual function, serves at the same time for maintaining the influx of hydrogen which, by a chemical combination with the carbon of the fuel, produces gas by a very simple and cheap process without the slightest risk of fire and without any danger whatever to the operator. The gas engine driven by "producer" gas is used to drive a dynamo which generates the required electricity for both motors and lighting, and the cost is so small that with a small gas plant of eight horse-power it is less than a farthing per Board of Trade unit of electricity.

The *Daily and Weekly Graphic*, two of our best illustrated papers, have been installed in handsome new offices on the Thames Embankment, in which the editorial and mechanical staff are housed in a most comfortable and complete manner. The Prince and Princess of Wales inaugurated the new building the other day, and witnessed the various processes by which an illustrated newspaper is produced. The tour began in the composing-room, where their Royal Highnesses were shown the methods of typesetting, and saw for themselves written matter transformed into print. Thence they went to the foundry, and here a large page of type and illustration was taken through the various processes applied to it. Plates were in turn cast, molded, finished and nicked, and in each and all of these processes they manifested the greatest interest. After they had seen practically the whole method of preparing a plate for the machines, they descended to the machine-room in the basement. On the way they visited the folding and stitching rooms. In the basement eight electrically driven printing machines, each with its complement of workmen, awaited the arrival of the Prince and Princess in order to begin the task of printing. The machines were electrically connected with a silver switch, which had been mounted on an antique oak pedestal. On the invitation of the mayor, the Princess pressed the switch and set the machinery in motion. This practically concluded the tour of inspection, but before leaving the building the visitors examined with great attention



ON THE RIVER MOLE, NEAR LONDON, ENGLAND.



the methods of "overlying," and subsequently looked through the collections of war drawings which have been made by the *Graphic*. Among those in which they took great interest were the sketches sent out by runner from Ladysmith by the late W. T. Maud, and the drawings on tissue-paper which left Paris by balloon when it was besieged during the Franco-Prussian War of 1870.

A well-known London firm making and dealing in printing and similar machinery of all kinds in London has got into difficulties on account of bad trade and shortness of money. The business of Messrs. W. C. Horne & Co. has progressed rapidly of late years, possibly too rapidly for the prevailing conditions of business, and now, for the before mentioned

#### THE PHOTO PRINT TRIMMER DISCARDED.

A NEW and simple means has been invented by Mr. F. C. White, of the James White Paper Company, Chicago, for making photo prints, either from films or glass plates, in perfect register on the paper, and with any description of border—doing away with the print trimmer, and giving a finish and effectiveness to the photo print hitherto impossible to obtain.

Examples of the work are shown herewith in the form of half-tones of the prints enclosed in slip mounts. Special attention is called to the variety of borders shown in the examples. These can be varied to any degree—the only limitation being

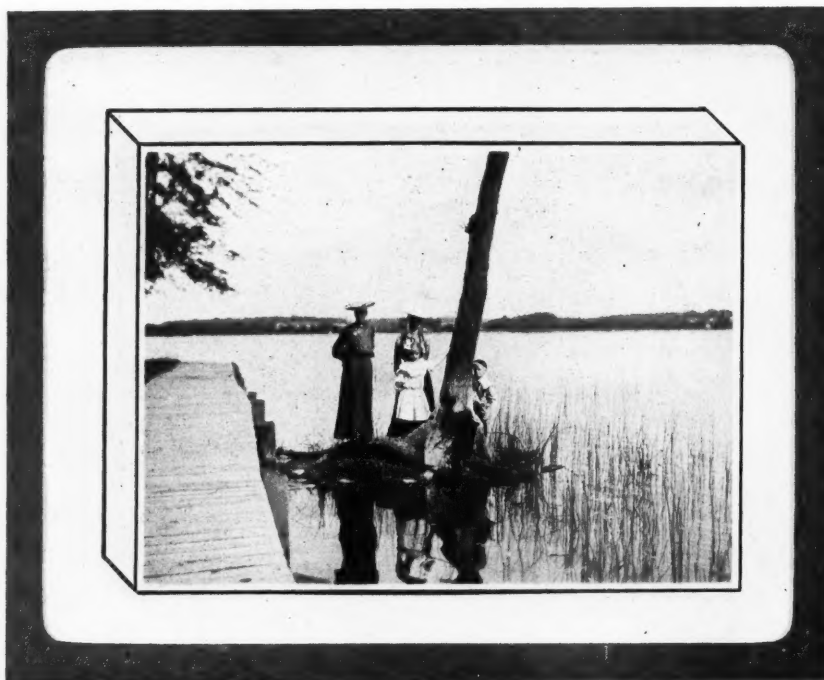


Photo by F. C. White.

A SUMMER OUTING.

reasons, the business has been placed in charge of a liquidator, and a reconstruction of the company, possibly with a reduced capital, is to take place. Messrs. Horne have introduced into this country many excellent American machines and have pushed them well. They are the agents for the famous Kidder presses and other appliances made in the United States.

#### PRIVATE MAILING CARD RULING.

The Postoffice Department has decided that postal-cards issued by private persons bearing on the address side the words "United States of America" are unmailable. Such cards will be accepted until July 1, 1904, however.

#### VALUABLE TO ALL.

The printers in my office inform me that *THE INLAND PRINTER* has been of incalculable value to them in the jobbing department, and insist on having it for another year. I have also found the magazine of great practical value in advertising. I have carefully examined several printers' journals, and yours is to them as A is to Z in the alphabet.—*Archer B. Wallace, The South Side Observer, Rockville Center, New York.*

the skill and taste of the operator. The invention is extremely simple and easily manipulated. The process is protected by patent, and it will be in the market very shortly. It has created general interest among amateur photographers as well as among professionals.

#### BOOK FOR PHOTOGRAPHERS.

A neatly bound 156-page book, entitled "Artistic Retouching," from the pen of Clara Weisman, and published by H. A. Hyatt, St. Louis, Missouri, has been received. It treats on a subject of interest to all photographers, amateur and professional. It is written in a most lucid style by one thoroughly familiar with her theme, and expressly for photographers who desire to improve their work by study of the underlying principles. The price is \$2.50 prepaid and the book can be purchased from The Inland Printer Company.

#### A HARMONIOUS NOTE.

You receive many kind words regarding the usefulness and beauty of *THE INLAND PRINTER*, so permit me to say to you that in this paradise of ours your publication is a very harmonious note.—*Bulletin Publishing Company, Ltd., Honolulu, Territory Hawaii.*

## HALF-TONE STEREOTYPING.

THE cost of duplicating half-tone blocks is a very important item in the close-cut quotations of the modern printer. Electrotyping is generally resorted to where the margin of profit will not allow of original duplicates, and experience compels the admission that very fair results are obtained by this process. However, comparatively few printers possess an electrotyping plant, and are therefore obliged to send out their work, the disadvantage of which procedure is obvious. The object of these notes is to call attention to the fact that most printers have the means of quick and cheap block duplication on their premises.

Printing establishments which do not possess a stereotyping

our friend, the next time he has a suitable job, gets an impression taken of the complete plate; the result, while probably far from perfect, should encourage him to make special efforts. The hints which follow may be helpful to him in his experiments.

Although good results may often be obtained by molding half-tones together with the surrounding matter, the best way is, in our opinion, to make a separate operation wherever possible. The plate is taken off the wood mount, two or three impressions on art paper of medium thickness having previously been taken. A sheet of stereotype metal, an inch or two wider all round than the half-tone plate, and cast to pica gauges, must be in readiness. Now prepare, by means of the



Photo by F. C. White.

LOCKPORT, NEW YORK.

plant are few, while those who do possess one and fail to realize its capabilities are, singularly enough, legion. One of the reasons for the non-development of stereotyping in many offices is the fact that such work is often allotted to a youth or other inexperienced person who understands only the rudiments of his craft. Another reason is that most pressmen regard stereotypes with an unfavorable eye, having probably at some period had happy times with "casts" of the up-and-down variety. Again, many competent members of the flong-flogging fraternity hesitate to extend the utility of their art (it is really an art) for various reasons, one of them being the dubious esteem in which it is held by the pressmen aforesaid. That half-tone and other fine work can be successfully stereotyped is an indubitable fact; the reason why it is not generally practiced being due, probably, to one of the foregoing causes. It is also true that certain progressive stereotypers are, and have been for some time, producing good results in half-tone and three-color block work.

It very often happens that a page of matter containing half-tone blocks finds its way to the foundry for duplication. The stereotyper molds this in the usual way, and then, after casting, proceeds to cut out the block portions with the intention of inserting originals or even electros. It would be well if

impressions on art paper, a simple underlay. The high lights should be cut away in one sheet, and the heavy or solid portions built up on the same. It would be best to obtain the assistance of a pressman in this matter of underlaying, should the stereotyper mistrust his own capacity. The underlay being prepared, it should be applied by pasting all over in its proper position on the back of the half-tone plate. Now paste a sheet of fairly thick paper (some operators prefer blotting-paper) on both sides, and lay this on the sheet of stereotype metal. Impose the underlaid half-tone on this, laying 4-to-pica leads all round and within about a nonpareil of the plate. To secure adhesion, cover all with a few sheets of blotting-paper, place in a cold box and screw down for a few moments.

Now as to composition of the flong. Almost any flong in general use would do, but the writer has known exceptionally good results to be obtained by the use of tissue and blotting paper. Also most paste mixtures are equally effective, though precipitate of chalk in the place of whiting, and dextrin instead of glue, are to be recommended. It is advised that the flong should be prepared some little time before it is needed, this increasing its penetrating properties.

The half-tone is brushed over with paraffin in preference to machine oil, the flong laid over it and beaten in by the

brush in the usual manner. A small, smooth-faced hammer is then used to further drive the flong into the interstices of the plate. In beating with the hammer, care must be exercised not to "edge" it, as damage might result to the plate; it is, however, easy to avoid "edging." Having built up the flong to the required thickness, beat in with brush again, and then place in the hot box, screwing down tightly. A good, strong box is a necessity at this stage, as much pressure must be used to secure the best results. It is possible to convert a bookbinder's screw-press by the fixing of gas jets underneath into a splendid molding box for our purpose, its immense strength and the great leverage to be obtained on the screw being of infinite value in half-tone stereotyping.

to use Dalziel mounts where available, these mounts being dead level and specially suited to the purpose. Where metal mounts are not at hand, exercise great care, as previously mentioned, in selecting level, unwarped wood. It is of assistance to the pressman if the plates are screwed on the mounts in preference to tacking, this method of mounting making it easier to raise the plates for the purpose of interlaying. Where plates are nailed on it is necessary to unlock the form, take out the block and raise the pins by banging the bottom of the block on an imposing surface, the noise of which operation being much appreciated by those in the immediate vicinity. Of course the plate may be forced up by inserting a chisel between the plate and mount and using leverage. The draw-



Photo by F. C. White.

A FAMILY GATHERING.

To return to our mold. Screw down at intervals, as the flong sinks or reduces under the pressure and heat. When no further squeeze can be employed, allow the usual time for drying, when the mold or matrix will be ready. It is well to dust the mold very lightly with French chalk, applied by means of a soft brush, before taking a cast from it. Many plates may be taken from one mold, it being very seldom necessary to remold through the metal sticking to and tearing the matrix; this is owing to the metal having very little grip of the mold, as compared with that experienced in deep-type matrices. When a pull is obtained of the resultant plate, the benefit of underlaying previous to molding will readily be seen. If the underlay has been properly prepared, the stereotype will have all the advantages of an interlaid half-tone. How this is effected is easily understood when the fact is pointed out that copper and zinc (and, indeed, every other metal) bend much more easily when in a heated condition than when cold. Thus, when in the hot molding or drying box, the portions of the plate which are not underlaid are forced down somewhat, the underlaid portions remaining high, and consequently the mold reproduces these features with gratifying results.

Care should be taken that the mounting wood is unwarped and of regular height. It will be found of great advantage

back to this is that the plate is bent upward at the edges, and also that stereotype metal, being more brittle than copper or zinc, the liability of the plate breaking is very great. One large firm of printers who prepare their own half-tone blocks, and, of course, have a knowledge of pressroom requirements, screw on all their plates. Process etchers would do well to study this point.

Where it is necessary to mold type and blocks together, the method of applying great pressure while in the drying-box must be modified somewhat for obvious reasons. If possible, the block should be interlaid, that is, an underlay should be prepared and interposed between the plate and mount. Have the form made ready at press entirely by underlay. The block should be exactly type-high when made ready, but when the stereotyper takes in hand the underlaid form, he must bring the block or blocks above the type level by at least the thickness of a stout ivory card; the reason for this is that the wood mounts invariably sink during the drying process to an appreciable extent. The form is molded in the usual manner, with the exception that the hammer is used as before indicated to further drive the flong into the mesh of the half-tone. Before placing in the hot box, paste a stout ivory card on the back of the mold, corresponding to the position of the



half-tone; this is to insure that more impression is used on the half-tone than on the type portion of the form, and also to drive the block down to its proper level. Although not having the advantage of a separate molding, the resultant plate should quite repay the operator for his extra care.

Should it be necessary to stereotype three-color blocks, care must be taken to secure uniform shrinkage, as otherwise the blocks would fail to register, and disappointment ensue. If the blocks are not too large, it is best to mold all three at once, and thus one casting gives the complete set. Each set should be marked numerically, thus, 1, 1, 2, 2, 2, etc., and if it is arranged to overprint the yellow with its corresponding number in red and blue, there should not be any possibility of bad register resulting from diversity of shrinkage.

#### A CHINESE WRITING WITH A PENCIL-BRUSH.\*

THE Chinese write with brushes made of rabbit skin; they may be had of all sizes. The handle of the brush is of bamboo, on which, like our pencils or sealing wax, the name and residence of the maker is superscribed, but by a small label which is stuck upon it.

When the Chinese write, they hold the brush vertically between the thumb, fore and middle finger, so that it rests on the second joint of the fourth, or ring finger. The little finger is held near the fourth. It is the wrist which bears the weight and the fingers alone which act. The position is uneasy, and its practice requires habit to render it otherwise.

The Chinese write from the top to the bottom, commencing their page at the right, so that as they go upon a fresh



Photo by F. C. White.

A COMPANIONABLE STRING.

If the blocks are too large to be molded together, attention to certain details will reduce the chance of bad register to a minimum. In the first place, use the same number of sheets of tissue and blotting paper in each flong; dry in the hot box for same length of time; and lastly, use metal of one heat—exactly the same temperature—for all three castings. This last is a very important matter, and too great care can not be taken to secure uniform heat of stereotype metal. Most stereotypers dip a piece of paper in the molten metal and judge the heat from the scorch color. This is recommended as a fairly safe guide to the temperature of stereotype metal.

The metal to be used for stereotypes of half-tones must be as hard as it is possible to use it. The maximum of antimony and tin must be used, and the minimum quantity of lead. A good, hard metal will last for a fairly long run, but softer metals will soon show wear if the precautionary measure of nickeling be not taken. In fact, all stereotypes of fine-grain blocks should be nickeled. A nickeled stereotype is as hard on its printing surface as the original plate.

In conclusion, the writer feels justified in prophesying that nickeled stereotypes will, in the not very distant future, be by far the most popular form of block duplication.—T. P. Herrick, in *British Printer*.

line the hand covers what they have previously written and they are forced to take it off entirely if they wish to read the last words. This inconvenience is not so great as might be imagined, their ink drying very fast. All the Eastern nations write from the right to the left, and not from the left to the right, as in Europe; the Chinese and Japanese alone use vertical, instead of horizontal lines. The ancient Greeks wrote alternately from right to left, and from left to right, like horses at plow, up one furrow and down another. They termed this kind of writing Boustrophedon.

In this country it is considered a great acquirement to be able to write well; the characters should be small and fine; they should be properly placed and well chosen, particularly in petitions addressed to the mandarins; the same mark ought not to be repeated in the same composition. This caution is still more requisite in writing to the Emperor; for there are particular words which are used solely in addressing him. Lord Macartney's interpreters could not get any writers sufficiently clever to translate the official notes; it was necessary to have recourse to the missionaries, and then to have their foul copy transcribed by Mr., now Sir, George Staunton. Few

\* From "China: Its Costume, Arts, Manufactures, Etc." 1824. Courtesy of Mr. Zenas Crane.

Chinese can be found who are capable of composing a memorial; the least error, a character never so little misplaced, may cause the request to be rejected.

As the hair pencil retains the ink much better than our pens, less time is lost in taking it, and the liquid is not so soon exhausted. The Chinese men of science write with a celerity which is scarcely credible, and which can only be conceived by those who have seen a clever shorthand writer taking anything down.

Although the pencil is generally used for writing, the Tartars adopt a kind of pen made of bamboo, not unlike the European pens in shape. The calamus of the ancients was, in like manner, made from a particular reed of Egypt. The paper in China, being prepared almost entirely without alum, and

rectilinear marks, which, combined two by two, three by three, etc., admit an immense variety of figures. The whole assemblage of characters is divided into six classes called Lo-Chou.

To give an idea of the arrangement of the classes, we will mention some words of the fourth class, which comprehends animals and vegetables. All these objects are placed, in some degree, by orders, genera and species, as in the system of Linnaeus. If they wish to name a duck, the first character designates any winged bird, the second a waterfowl, etc.

The other classes are nearly similar. The key, or primary character, uniformly indicates the species of the word in question. For example, all expressions in the language having any reference to fire include the sign *Ho*, which signifies fire, in their composition. The word *Sai*, which means mis-

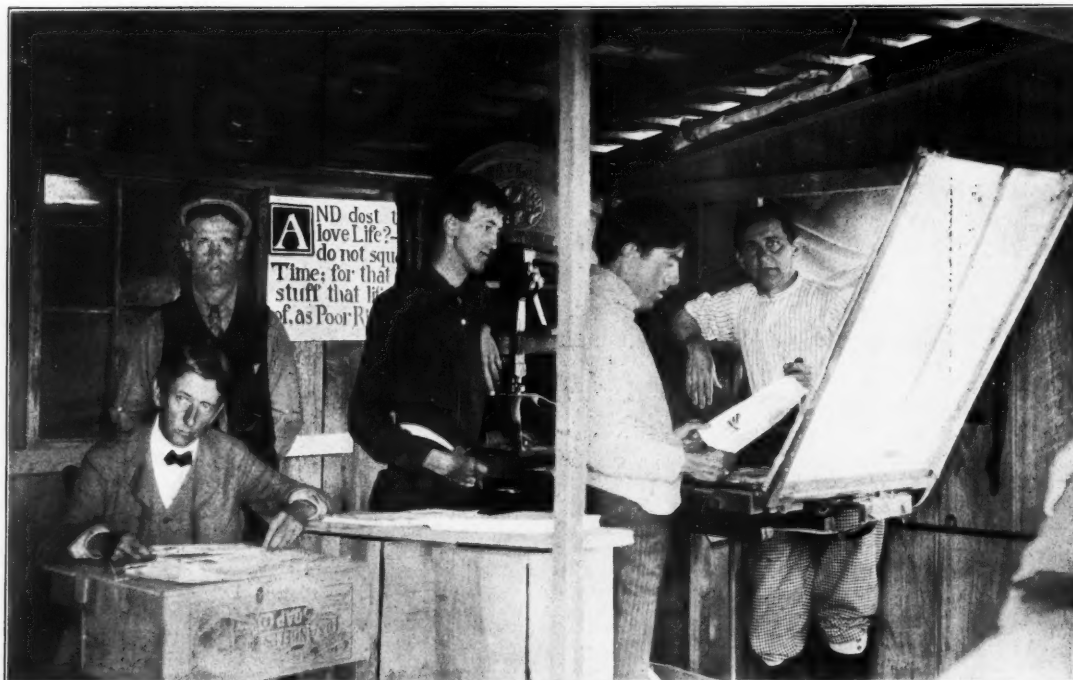


Photo by Will Robinson.

OTTO MEHREL.  
CHARLES MARRIOTT.

FRANK HOLME.

FRED REVARE.

HERMAN SHELTON.

THE BANDAR LOG PRESS.

extremely thin, makes it more adapted to the pencil than the pen.

If it is wished to make use of a pen, either for writing, or drawing in the Chinese manner, flowers, trees or landscapes, the paper must be previously wetted with a little water impregnated with alum, to prevent the ink from sinking.

Mr. Barrow says that the writing of the Mantchou Tartars, which is founded on an alphabet and not on a vocabulary difficult to be retained by the memory, will ultimately gain a preference over that of the Chinese. The Mantchou Tartar characters have this peculiarity, that they are equally legible when reversed.

There is little doubt that Chinese writing was originally neither more nor less than a sketch of the objects which it was wished to speak of; but this method, which would serve when it related to visible things such as a tree, a bird or a house, was inadequate to convey an expression of abstract ideas. It was therefore requisite to make signs, which were purely arbitrary, and which had no reference to the thought intended to be depicted.

The Chinese characters are confined to six curved or

fortune, consists of the sign *Mien*, house, and that of fire, because there is no greater calamity than that of seeing one's house on fire.

The word *Ho-am*, which means brilliancy or splendor, consists of the sign *Am*, signifying a great king, and that of *Ho*, or fire, because nothing exceeds in splendor and magnificence a great monarch.

The sign which designates a mountain of steep rocks is formed of *Xan*, a mountain, and the sign of steps, because to mount a steep hill it is necessary to make use of stairs or a ladder.

This is the reason why, in the Chinese language, all the words are classed by words of one, two, three or more signs.

Every character has its particular name and pronunciation, independently of the words which might serve to compose it. An example of it has already been given by particularizing the signs which constitute the word misfortune.

The written language of the Chinese has a just advantage over the oral language, from its being uniform throughout the empire, while the pronunciation varies in the different provinces.



Type Founder.



Apple Butter.



Songster.



Charter



Printer.



Paper Maker.

## ALL ABOUT THE BANDAR LOG PRESS.

MANY men of various professions have dallied with printing as a means of amusement or as a pastime, but we have never heard of an actor taking an active interest in the types themselves, excepting as they spelled out the press notices, good or bad, in which his name was mentioned. But, down in Arizona, on the edge of the desert, where the coyote howls by night and the jack-rabbit and the

windows, and in place of the litter of palm leaves which used to be the top of the "shack," he had the rancher lay a nice, new, corrugated-iron roof. Then the press was moved in, and now the "Bandar Log Press" is in the first actual "office" that it has been able to call its own.

But about the actors—they are the "associate members" of the Bandar Log Press, and constitute what might be termed the "working force" of that unique institution. Temporarily exiled to Arizona for the sake of health, like the other



Photo by Will Robinson.

HOME OF THE BANDAR LOG PRESS, PHOENIX, ARIZONA.

rattlesnake promenade by day, there are no less than three actors bunched in one print-shop—and a mighty small shop at that.

The "shop" is built against the side of a wagon-shed on a "lungers' ranch," three miles out from Phoenix. It used to be a chicken-house, but when Frank Holme got possession of an old Washington hand press, he got his eye on the chicken-house and proceeded to have it "revised, amended and re-enacted," as the legislators say, by the addition of a floor and

members of the ranch colony, they volunteered to aid Mr. Holme in the great task of rescuing the art of printing from the deadly rut of mechanical perfection into which it has fallen, and so, when they feel like it—for an invalid does not contract to work "regular hours"—each contributes of his strength to the advancement of such work as may be in hand.

Fred Revare, former manager of Barlow & Wilson's Minstrels, is pressman, and Herman Sheldon, of the American Theater Stock Company, New York, is "devil," and the way



Bibliophile.



Bandar Log.



"Devil."



Engraver.



Pressman.



Phoenix.



that pressman bullies that devil is something fierce. The binding, when there is anything to bind, is accomplished by Charles Marriott, of Charles Frohman's companies, and while it may lack, to some extent, the beauty and "finish" of professional work, Mr. Marriott guarantees that what he binds will at least "stay bound." There is another and an indispensable member of the working force who does not claim to be an actor, but who acts as "understudy" for all three on this printing job. He is Otto Mehmel, of Chicago Photoengravers' Union, No. 5. His constant complaint is that if he only had a half-tone plant he could make some cuts for the press "that would look like something," but, the ranch not being equipped with a photoengraving outfit, he "subs." for the pressman when that member wants to shoot jack-rabbits, or inks the

Mr. Frank Holme (incorporated), The Bandar Log Press, to satisfy the craving for information regarding that unique enterprise, has issued a monograph on the subject, illustrated with his own woodcuts. By special permission we reprint the subject matter and the cuts.

The Bandar Log Press marks an epoch in the history of printing. It is a link connecting us with the early days, when Gutenberg and Fust were in the business and modestly offering a general line of book and job work to the honest burghers of their time.

But, ah! how times have changed.

In those days type was scarce and hard to get. Paper was made from real rags, a sheet at a time, "by hand." A cut was n. g. unless it would print on a hay press with apple



Photo by Will Robinson.

#### FAME'S REWARD.

press when the devil devotes himself to taking his temperature and absorbing cod-liver oil. And Frank Holme plans the books and cuts the blocks. And when he does not feel like working—which is most of the time—"the staff" peel off their clothes and lie on the grass taking "sun baths."

A Chicagoan would hardly think of stripping himself and lying on the ground in the middle of January, but that's what these hardy invalids do in Arizona. Only they have to keep turning over every now and then to keep from being blistered. And in the summertime they most all go barefooted and dress in the lightest material they can find. And drink water by the gallon—and sweat—and sometimes swear when the temperature goes up to 110° or 115°.

The birds sing by day, and at night the cattle and horses stumble around, and the ostriches on the next ranch boom out every little while with their "oomh-oomh-mmmh." And the moon shines down on the upturned faces of the healthseekers (for most of them move their cots outside and sleep with the sky for canopy), and in the morning while the cat is chasing birds over the top of the tents—for it is the proper thing to live in a tent—they rise and have a pitcher of cold water poured over them as an "eye-opener."

And that is the way that one set of "printers," as they call themselves, put in their time.

butter for ink, and the boy who inked the forms for the hand press of the period most likely wore whiskers made in Germany and experienced all the "joy in his work" that the arts-and-crafts-man of to-day professes to feel.

But, as before remarked, times have changed.

Nowadays a new type-face comes out every few minutes; night and day the giant presses go on grinding out their grist of printed matter, and in the cool, green depths of the forest the great trees come thundering to the earth, startling the feathered songsters with the echoes of their fall, after which they are mashed into pulp and run out in huge rolls of paper to be delivered in carload lots.

But to the serious observer—and this, of course, means you, reader—the most heartrending part of the whole business must be the now almost universal striving for mechanical perfection; the effort to make the operator more and more a part of the machine.

To-day the monotony of flawless perfection spreads like a pall over the printing business. "Good printing" nowadays means glazed papers, slick process-blocks and hairline type. As Bill Nye says, they have "sandpapered the soul out of it." Oh, it's tough!

But courage, comrades—all is not yet lost!

Which brings us back to The Bandar Log Press.

The Bandar Log Press is a corporation. It has a respectable list of stockholders and a New York office. Its charter gives it authority to conduct a general publishing and book-selling business anywhere within the limits of the United States, excepting only Montana and Nevada.

The stockholders have, with truly remarkable unanimity, declined to assume any responsibility whatsoever, either for

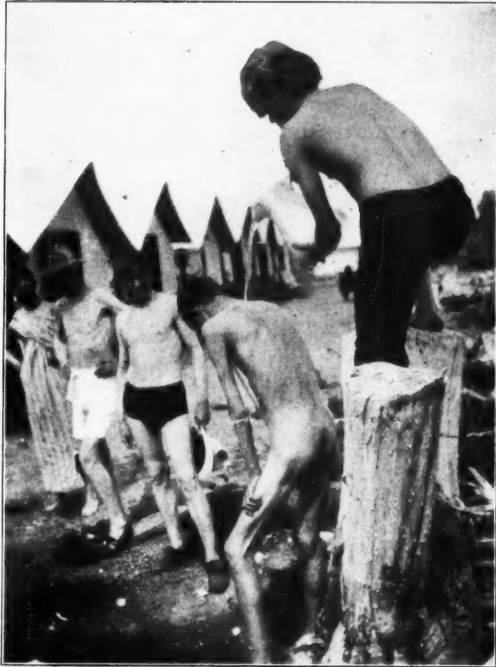


Photo by Will Robinson.

COOLING A WARM MEMBER.

the subject matter or the appearance of the publications issued by the press, and have dumped it all upon one individual, who bears it lightly, singing as he works at sorting out "pi" or cleaning rollers with benzine.

He has been in the newspaper business, which gives him gall enough to bear up under this tremendous load of responsibility, and so he knows a little about printing.

He also knows a little about books, illustrations and reproductive processes such as wood engraving, lithography, etching and drypoint, etc.—not enough about any one of them to hurt but possibly enough in a general way about all to enable him, some day, to get together a book that will be, to use a common culinary colloquialism, "fit to eat."

Now, as to the work turned out by the press. Seeing as how the Bandar Log Books have evoked the most enthusiastic encomiums from press and public, besides being the wonder and delight of discriminating bibliophiles, a few brief words of explanation of the aims and ideals of the press may not be out of place.

In every article relating to printing that you pick up nowadays you are bound to run across the words "dignity" and "simplicity." Also "harmony" and "legitimate use of materials."

Now "dignity" being a sort of extraneous husk or shell rather than an inherent quality, it is sometimes liable to stand in the way of one's having a good time. It is all right for those who like it and who have the patience to keep it up—besides it's largely a matter of opinion anyhow, so the Bandar Log Press will have to pass it up as a steady thing and let the other Presses corner it if they choose.

"Simplicity" though, is good, if not carried to excess, so put us down for "simplicity"; also "harmony."

But when it comes to "legitimate use of materials" that's The Bandar Log Press's long suit.

There's where it shines.

In the revolt against machinery it accompanies the pendulum to the limit of its swing.

Let the printer have the raw material and he will select the paper and type, design and engrave the pictures and decorations, superintend the make-up and presswork and strive to preserve in all that harmony with the author's thought and intention which shall make the finished work stand out perfect in its flower-like beauty, giving to its happy possessor the mysterious thrills awakened by some grand sweet song—or something like that.

The books, being hand-made, are naturally produced slowly and in necessarily limited editions. Every stockholder gets a copy of each book free, and some extra copies are usually printed in order to give to others the opportunity to share in the almost unearthly joy of possessing a book from The Bandar Log Press.

One word about the location of the press and we leave you to your meditations.

Its location depends entirely on the printer.

As we go to press with this it is in a Mexican office in Phoenix, Arizona. It's here because a series of burlesque dime novels by George Ade are in process of construction, and as this form of literature is not usually issued in *de luxe* editions, a bum job was desired for the sake of preserving the "harmony" hereinbefore mentioned. This office has a hand

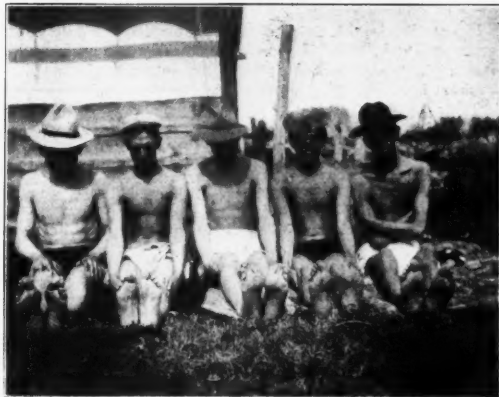


Photo by Will Robinson.

BANDAR LOGS.

press that may have come over with the Spanish Invaders, and some cases of type that are indubitably old—so here we are.

This little booklet is dashed off between novels to supply the desire for information which several individuals have been kind enough to express.

PHOENIX, ARIZONA, October 28, 1903.

974 copies. No. 200.

#### JAPANESE NEWSPAPER AT WORLD'S FAIR.

There will be a daily Japanese paper published on the World's Fair grounds at St. Louis. It will be printed in the Japanese characters and language.

#### THAT'S WHAT THEY ALL SAY.

THE INLAND PRINTER has raised its subscription rate to \$3 per year, but even this price does not express its real worth.—*Mahin's Magazine*.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

M. T. RESPESS, Chattanooga, Tennessee.—The folder is interesting as an example of work done under limitations, but sufficiently well finished in appearance to be acceptable.

LOUIS CAMISA, Montclair, New Jersey.—Arrangement and display of heading are good, but a condensed type should not be wide spaced in order to fill the measure required. A fatter letter should be used.

CHARLES THIESSEN, Omaha, Nebraska.—The folder is attractive both prove an effective reminder to those especially interested in the line prove an effective reminder to those especially interested in the line advertised.

Monticello Courier, Monticello, Georgia.—The card is not properly composed. The type should have been simply arranged and the involved border omitted. Nothing is gained in an artistic way by the addition of the fanciful border.

G. P. FARRAR, Richmond, Virginia.—The Christian bill-head is very pleasing and acceptable, and the type the very best that could have been selected, and the other specimens show a high average both in type selection and arrangement.

J. R. FISHER, Loudonville, Ohio.—The booklet is well arranged and printed, but the display on the cover should have given greater prominence to the name of the article advertised, and a corresponding decrease in size of the firm name and location.

E. SOHM, Storm Lake, Iowa.—The panel arrangement is good, but it could have been shortened two picas, thus giving more room to the date-line and taking away the impression of bareness caused by too much panel and an insufficient quantity of matter to fill it.

O. F. COLLIER, Duluth, Minnesota.—The booklet is a good example of consistent design, attractive arrangement and color selection. The title-page might have been more pretentious, but, apart from that, the "Log" book is an attractive bit of advertising printing.

ED. A. SMITH, Devil's Lake, North Dakota.—The display on the cover-page is not decisive enough. It could be improved without resetting by clustering the lines pertaining to the different statements, thus permitting contrast by the use of white space between them.

W. K. YEATMAN, Anniston, Alabama.—The examples of commercial printing display much variety and good arrangement, but the use of smaller sizes would improve some of the designs, particularly those of a semi-professional nature, like a real-estate firm, for instance.

THE GAULT PRINTING COMPANY, Salem, Oregon.—The restraint shown in the typography of examples is indicative of good work to come if strictly followed. The blotter is particularly catchy and shows the great value of brevity of statement and simplicity of type arrangement.

C. I. BURRELL, Fairfield, Maine.—The color scheme is attractive, and the type arrangement good, except that a panel shape should be made of sufficient width to give equal margins on top and sides. This would permit a better appearance of the central panel by the extra space gained.

A. K. NESS, Cheboygan, Michigan.—Ingenuity in design, when strictly subordinated to the requirements of legible type display, often produces attractive advertising printing. The McMullen card is an example of this desirable combination, although it is rather large for use as a personal card.

H. A. WETMORE, Moscow, Missouri.—Balance can be preserved in other ways than by centering all lines. The repetition of the ornament on the bill-head could have been avoided by an irregular arrangement of the matter that would have preserved the balance, but eliminated the precision as it stands.

THE Augusta Chronicle, Augusta, Georgia.—The inside pages of the announcement are harmonious and attractive in arrangement, but the same color scheme should have been followed on the cover, instead of an entirely different selection as shown. The proportion of red in the panel heading is too much.

CHARLES WALLIN, Gaylord, Minnesota.—The letter-head could be improved by placing all the names on the left. The three names on the right as it now appears are entirely out of place so far as good arrangement is concerned. Larger type for the main line of the card would improve its appearance.

W. H. SCHALL, Clayton, Delaware.—A cover-page is most effective when simply arranged and set in a series of the same type. The example shown has too much rulework upon it, which detracts from the type

display, and the latter is not improved by the use of three conflicting type-faces with hardly any contrast in sizes.

WOESSNER & MAISON, Stephenson, Michigan.—The heading is marred in appearance by the embossed line, which is too large, placing the other lines in an awkward position and crowding the top margin. If the embossed design was omitted, or a smaller type line substituted, a more shapely heading would be the result.

C. W. ELLIS, Buffalo, New York.—A bill-head should be plain and direct in arrangement. The name should dominate and any advertising features made strictly subordinate. The error noticeable on the specimen shown is lack of feature—no type contrast that will attract. The arrangement of "sold to" is in very bad taste.

J. WALTER SEAY, New York city.—Artistic does not describe sincerely the appearance of the card, and that term should be left off until the work justifies its use. Artistic applied to printing means harmony,



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PRISCILLA.

From a water-color design by C. Warde Traver.

simplicity and legibility, and dissenting colors and crowded display show unappreciation of its application to the card shown.

MARSHALL & PANKEY, Houston, Texas.—The examples of embossed commercial work are very attractive and show a high grade of workmanship. The series of card, letter-head and envelope is a convincing exhibit of the thorough good taste in using the same design or style of printing on all the different forms of a firm's stationery.

W. G. CHRIST, York, Nebraska.—The program is set in a very neat and refined style, and displays an appreciation of the fitness of certain type-styles to the uses of the printing. A possible exception might be taken to the use of two different text lines in the same display, and the ornaments should have been omitted on the program page.

B. MCGINTY, Doylestown, Pennsylvania.—The type limitation for hangers and one-sheet bills in small offices does not permit much variety in display or arrangement, but the bills shown are interesting examples of their class, but the cuts printed over the type in another color should be in a lighter tint in order not to interfere with the display.

WILSON PRINTING COMPANY, Little Rock, Arkansas.—As display is simply a mechanical form of expression, its effectiveness depends primarily on intelligent and well worded copy. The circular is handicapped in this particular, and no arrangement can improve it, unless the matter was also rewritten and brought within the limits of common sense.

GEORGE E. MCCABE, Grand Haven, Michigan.—The letter-head is a good example of advertising stationery. The rules in tint are almost too light, giving the effect of unnecessary white space between the lines, and destroying the compact appearance shown in the black proof. Much heavier rules should have been used for the tint, or a more brilliant color substituted.

HERBERT L. KNOWLTON, Plymouth, Massachusetts.—A panel form divided into several sections should not be spaced so wide between the



different sections that the type lines are abnormally separated as shown on the "Barley" heading. With this exception the specimens are rather above the average, and the "Plymouth" cover-page is extremely attractive and consistent.

G. J. HOPCRAFT, Los Angeles, California.—Blue and brown harmonize, but the border is rather heavy. It makes the proportion of blue too great, being the more brilliant color. The half-tone shows insufficient make-ready, and the double printing has given it a muddy appearance. Being the first page of the book, it should have been made particularly clean and attractive.

G. H. THOMAS, Charleroi, Pennsylvania.—It is scarcely worth while to criticize work in which the first and only consideration in its production is rush. The "Bank" ad. is well arranged, but the "National" page is too heavy and type contrast is lacking. Type display does not mean a mixture of styles, but contrast attained by the use of varying sizes of one type-face.

THE WELCH PUBLISHING COMPANY, Westfield, New York.—Only minor faults are shown in the booklets, and they average high. An error in color proportion on the "Do You" folder is the printing of both rule borders in red. This color should be used sparingly on account of its brilliancy, and contrast is lost when its proportion with some other color is about the same.

THE Columbia Press, Somerville, Massachusetts.—The removal notice is overburdened with rule and ornament to a degree that militates seriously against the impressive and distinctive appearance that is so necessary and desirable in such printing. A comparison with the elegant simplicity of an engraved announcement will show how this extra adornment cheapens the work.

J. E. SHARP, Greencastle, Indiana.—A catchy idea can be aided very much in its advertising mission by intelligent typography. The best results are generally obtained with the simplest effects, the element of restraint usually entering into the composition. The folder in question shows a bright idea simply but effectively typed, so arranged that the recipient is amused and interested instantly.

C. A. WHITE, Galesburg, Michigan.—The heading has much to commend it. The proportion of the colors, red and black, is about right, and the use of one type-face is consistent, but a minor defect is the interjection of word ornaments between the words of a sentence. They may be used to fill up space between sentences or at the end of paragraphs, but are altogether wrongfully used as shown.

JOHN F. FINN, New York city.—The composition of the commercial headings is on a generous scale that does not entirely coincide with the rules of good taste governing printing. This extravagant appearance is helped very much by the showy color schemes used, and both could be toned down to the great betterment of the work. The style may be necessary to meet certain demands, but it is faulty, nevertheless.

GORDON B. BRADLEY, Richmond, Virginia.—The last line on the "Howitzer" page should have been in the same size as line above, the year spelled out and the line centered without any attempt at letter-spacing. The letter-head looks very well, composition being attractive and the color scheme harmonious. The cut-out program is acceptable and creditable on account of the ingenuity required to perfect it.

F. B. COMLOW, Florence, Colorado.—The effectiveness of display depends on contrast. A number of lines or ideas displayed on a page are competitors and the attractive value of each is minimized by the others. It is best to feature one item in an ad. and subordinate the rest. It makes the ad. more "catchy," and the attention is generally held if the first impression is pleasing. Both ads. possess this desirable feature.

J. R. FISHER, Loudonville, Ohio.—The first page of a catalogue or booklet, whether in the form of a title or introduction, should be arranged and composed in the best possible manner. In the "Queen" booklet, the removal of the ornaments between each paragraph, a resetting in one size larger type and the same display used for head and signature on the introductory page would make a more acceptable composition.

Z. C. VOLINE, Auburn, Nebraska.—The composition of the samples sent shows a right conception of type display as applied to varying conditions and demands of printing. This is an important consideration and one of the axioms of job-printing that frequently does not receive the thought and attention that is its due. A minor error is the placing of periods before and after a display line in an ornamental capacity. They are entirely unnecessary.

E. R. STEPHENS, Hoosick Falls, New York.—A certain exuberance, both in design and colors, is shown in the heading which does not agree with the dictates of good taste. Two colors are sufficient on simple type headings, and the type border used should have been reduced to the lowest terms of simplicity. The design is not bad in itself, but the application is wrong. Commercial stationery should be plain and neat, generally, both in design and color.

"ZEALANDER," New Zealand.—A little restraint in ornamentation would improve the work. Simple effects are the most satisfactory and artistic. More contrast in type sizes would also be helpful in giving attractiveness. If conditions forbid the use of series, do not bring

together fancy faces on the same page. Use one ornamental face and use a plain letter for the rest of the matter. On a bill-head, the words "Bought of" look best in a smaller type than the firm name.

KARL R. UOBERG, Ostersund, Sweden.—Design, color and typography combine in the production of many interesting specimens of printing, that indicate a high standard of artistic taste. The latter especially show the freedom and variety in design that can only come from observation and example of high-grade printing, and intelligent application of the same to the work in hand.

CLARENCE WARD, Chicago, Illinois.—Display and color selection on the blotter are pleasing, although the matter in the smaller panel is crowded and does not harmonize with the rest of the design. There is no objection to quoting prices as shown on the standard commercial forms of printing. The prices given are rather low, in most of the items shown, although an exact knowledge of the cost of production would be necessary for a definite opinion on this point.

J. A. HOOD, Asbury Park, New Jersey.—With one or two exceptions, the specimens show good judgment in type selection and arrangement. In color selection the real-estate circular is too flashy, and the ornamental border is not fitting for that class of work. Red and black would have given sufficient color variety. The personal card is overwrought. The three faces used are not harmonious, and it is wanting in the distinctive appearance that only simplicity can give.

In bank and financial advertising the first consideration must be quality, both of material and workmanship. Any impression of cheapness would make such printing worthless. A booklet for the National Bank of St. Joseph, printed for them by the Union Bank Note Company, of Kansas City, embodies the important requisites of artistic design, simple typography and harmonious coloring, all of which, together with a suitable paper, have combined in the making of an attractive and suggestive piece of business-bringing literature.

### THE ECONOMIC VALUE OF PRINTERS' SPECIMENS.

The portfolios of specimens issued by the Inland Printer Technical School are designed to give examples of direct typography—in other words, the maximum of effect with the least expenditure of time and material. How far this effort has been successful may be estimated from the following letter from the highest authority in America, Mr. Theo. L. DeVinne:

NEW YORK, N. Y., April 14, 1904.

MY DEAR MR. MCQUILKIN.—I am slow in acknowledging the receipt of your Portfolio No. 2, but I am not the less thankful. It pleases me much. You are doing a good service to the trade in giving them practical lessons in the beauty of plain composition in jobwork. For sixty years I have heard complaints from employers and employed that printing was an unappreciated and unprofitable business. The compositor thought that his skill and merit were not recognized; the employer said that he could rarely find a customer who would pay for the time spent on his work.

Looking backward on old productions of the press, any one can see the reasons for this general dissatisfaction. Printers, employers and employed, were too intent on showing typographical gymnastics. Profusely ornamented types that the customer of good sense disliked, were too often used in places where they were not needed. Then came combination borders, sometimes of two hundred pieces, hard to combine, and too often ungraceful when combined, but sorely wasteful of time. Curved lines were next in fashion, and used sometimes when they were positive disfigurements. Type-metal flourishes on small and large bodies and filed and twisted brass rules were their accompaniments, but they are now out of fashion, and supplanted by flat-faced rules that are cut to join accurately, and to be subdivided in panels. The list could be enlarged. Space does not allow me to mention the profligate use of medieval faces and initial letters of grotesque cut. Yet I may add the distortion of composition by vain attempts to space out capital letters to the full width of the line in the narrow measures.

In most instances these attempts to be original or eccentric make composition slow and expensive. The printer is more intent on showing his dexterity than on showing the intent of the writer of his copy. It is not to be wondered that the customer who pays grumbles at the useless labor. How few compositors recognize the true scope of their art in the derivation of the word composition, which is putting together of materials already provided. They are not, and should not try to be, engravers or brass-rule finishers. How few comprehend the value of relieving white space about lines of type or cuts. How many times I have had an elaborately constructed bit of decorative composition, on which the compositor had spent a day, reset in simpler style to the customer's greater satisfaction, in less than half the time!

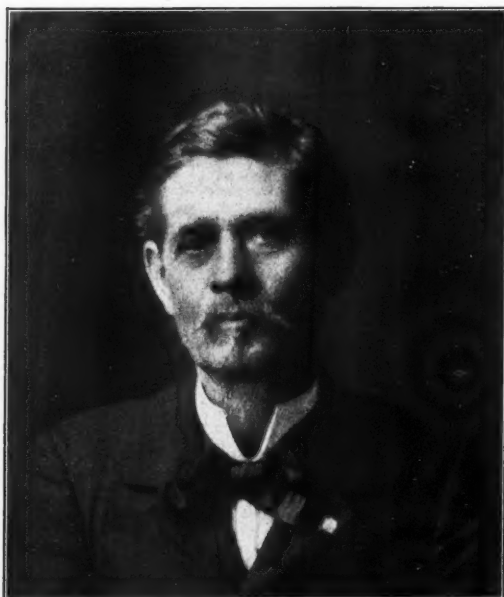
If job-printing is unprofitable, this unprofitableness is largely caused by time wasted in useless labor. Let us try to use simpler methods, which, I am sure, will be better for employer, employed and customer.

Yours very truly,

THEO. L. DE VINNE.

## OBITUARY

WILLIAM AIMISON, ex-president of the International Typographical Union, died in Nashville, Tennessee, February 28, 1904, in the sixty-seventh year of his age, of heart failure. Mr. Aimison was a native of Marseilles, France, coming to this country with his parents in his infancy, settling in Nashville where he since resided. He was a member of Phoenix Lodge, A. F. & A. M., and served in the Confederate army during the Civil war. He was a member for two terms of the general assembly of Tennessee, and was instrumental in the organization of Nashville Typographical Union No. 20, of which he was a charter member. He had held the office of president of the local union and was chosen as president of the International Typographical Union, being elected at the Pittsburg



Courtesy "Typographical Journal."

WILLIAM AIMISON.

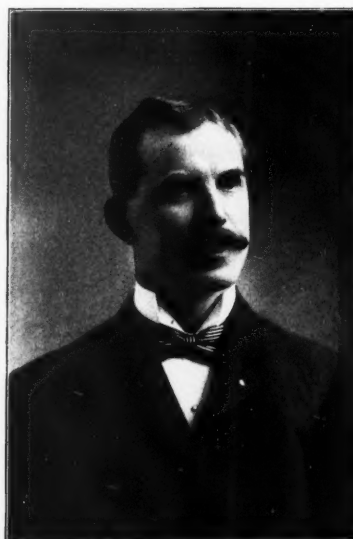
convention in 1886, to which he was delegate from his local union, and was reelected at the Buffalo convention in 1887. He held other offices of trust in typographical union affairs, and made an enviable record for faithfulness and honesty of purpose. Mr. Aimison was a bachelor, his only surviving relative being his aged mother and one sister. The remains were buried at Nashville.

ROBERT WHITE.

There is probably no house in the printing trades that has a larger number of personal friends among its clients than James White & Co., of Chicago. The personnel of the members of the firm and of the firm's employees has been such that trade relations have invariably warmed into personal friendship. The announcement of the death of Mr. Robert White, the vice-president and treasurer of the company, on Sunday, April 17, was received with profound sorrow among the trade. A short time before his death, Mr. White appeared in the prime of health and vigor. Acute appendicitis developed, and though after a surgical operation on Sunday, April 10, he

seemed to rally for a time, unlooked-for complications ensued from which he failed to recover.

Mr. White was born at Banbridge, Ireland, December 25, 1854, and came to Chicago in 1873, and began to learn the paper business with M. P. Carroll, on Lake street, in 1874. He was afterward with Clarke, Friend, Fox & Co., George H. Taylor & Co., J. W. Butler Paper Company, Friend & Fox Paper Company, Illinois Paper Company, and in 1896 asso-



ROBERT WHITE.

ciated with his brothers, James White and Fred C. White, organizing the firm of James White & Co.

He leaves a widow, and a son eighteen years old, to mourn his loss.

THE INLAND PRINTER, with the trade in general, and many personal friends, extends its assurance of deep sympathy to the family in their affliction.

### NEW PHOTOENGRAVING PLANT.

The Inland-Walton Engraving Company, 120-130 Sherman street, Chicago, has been incorporated and has equipped a new plant with apparatus of the most modern and up-to-date character for designing and illustrating, high-grade half-tone engraving, zinc etching and electrotyping. The new company has the advantage of the superb printing plant of The Henry O. Shepard Company. The exceptional quality of the output of this organization has achieved an international reputation through THE INLAND PRINTER, and is a guarantee of the merit of the work produced by The Inland-Walton Engraving Company. Excellence in quality and promptness in filling orders is the aim of the new company. The officers are: P. R. Hilton, president; F. P. Walton, vice-president and manager; A. W. Rathbun, treasurer; A. H. McQuilkin, secretary.

### A CONSTANT COMPANION.

Although I have labored at the printing business for twenty-five years, in all its various branches—from devil up to boss—I sincerely feel that I must have THE INLAND PRINTER, else I can not continue to do business in the up-to-date methods. In fact, any one with a heart set to do up-to-date printing must have THE INLAND PRINTER.—V. A. Peters, Albany, New York.



CLIFF R. HUNN now represents Sinclair & Valentine, of New York city, manufacturers of printing inks, in the Western territory, with headquarters at Detroit.

THE New York office of the Whitlock Printing Press Manufacturing Company has been removed from 121 Times building to the Fuller building, corner Twenty-third street and Broadway.

BOWRON & MURRAY, printers, of Ashland, Wisconsin, have removed their printing establishment to the Shores block, and now claim to have the tidiest, most thoroughly equipped printing-office in northern Wisconsin.

SINCLAIR & VALENTINE, ink manufacturers, formerly at 149 Baxter street, New York, have just completed a new building at 1-3 Marion street, New York, which was specially designed to meet the demands of their increasing business.

THE Golding Manufacturing Company, Boston, Massachusetts, has withdrawn its retail and wholesale branch formerly located at 407 Dearborn street, Chicago, and has appointed Champlin & Smith, 121-5 Plymouth place, Chicago, as its agents in that territory.

THE Waverly Journal Company has been incorporated at Waverly, Illinois, with a capital stock of \$5,000. The officers of the new corporation are: Charles A. Wells, president; Alfred L. Hamilton, vice-president; Alvah C. Moffet, treasurer; Ivan S. Dunn, secretary.

THE Monotype composing and typesetting machine will be one of the interesting operative exhibits at the St. Louis exposition. The exhibit will be in charge of William J. Kelly, a well-known authority in the printing trade, and editor of the Pressroom department of THE INLAND PRINTER. The exhibit will be found in the Palace of Machinery.

THE business formerly conducted by H. M. Plimpton & Co., under the name of The Heintzemann Press, at Nos. 653-5 Atlantic avenue, Boston, and partially destroyed by fire on February 1, has been reestablished at the same address under the name of The Plimpton Press. An entirely new and modern book and commercial plant has been installed.

WAUKEGAN, Illinois, is to have a new industry in the shape of a plant to be erected by the United States Envelope Company, of Holyoke, Massachusetts, under the name of the Waukegan Realty Company. The plant will cover 120 by 300 feet, will be three stories high, constructed of brick and stone, and, together with the equipment, will represent an investment of about \$150,000. There will be in addition a boiler house 26 by 60 feet.

BECAUSE of the destruction of its plant by fire, the firm of Guggenheimer, Weil & Co., of Baltimore, has been released from its contract for furnishing the Government United States maps for the year 1902. The Friedenwald Company, of that city, which is making the 1903 maps at 55 cents apiece, has offered to make 40,000 additional copies at the same price, and this has been accepted. A joint resolution was adopted by the Senate making \$20,420 left over from the 1901 and 1902 map appropriations available for payment for the additional copies of the edition of 1903.

MR. ADAM DEIST, treasurer and general manager of the firm of Adam Deist, Incorporated, Philadelphia, Pennsylvania, celebrated his 45th birthday on March 17 last, by a dinner at his residence, No. 2425 North Sixth street, to the entire

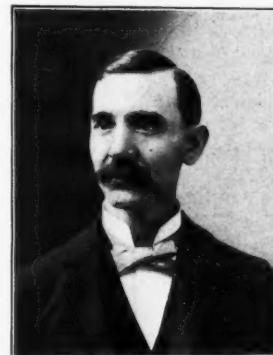
office force and also the officers of the firm. The dinner, which was in recognition of a year of marked prosperity, and the harmonious relations existing between the firm and its employees, was very heartily enjoyed.

JEWELER, SHEET-STEEL ROLLER, INVENTOR.—Mr. Charles Grant Harris, of Harris Automatic Press fame, has been many things in his day, but never a printer, except in connection with his own inventions.

He remembers to have worked a half-day in the office of a country newspaper when a lad, but that was not what made him an inventor of printing-presses.

As near as the writer can get at it, he invented a printing-press just in the same way that he invented a successful automatic nail-feeding machine, and would have invented a new typewriter, or anything else to which his attention had been drawn. Going back and forth

to the rolling mill in which he was working at Niles, Ohio, in the late eighties or the early nineties, he passed a printing-house in which was to be seen an archaic drum cylinder. To him, and for all he knew about printing-presses, this represented the highest type, and it occurred to him that he could make a better press. As he thought it over he evolved the idea of printing from two cylinders, as is done in web-perfecting presses, and it was nothing but the most astounding good fortune that he did not know that the idea was not a new one. It was not until he had gone ahead and evolved a mechanism for automatically feeding small sheets to two wooden cylinders, on one of which he had tacked a rubber form, that he learned that his idea of a press was by no means a new one. Fortunately the friend who told him this was able to tell him that his feeding mechanism, if it could be perfected, was of the utmost practical importance. Mr. Harris was at this time a somewhat inactive partner with his brother, Alfred F. Harris, in a jewelry business at Niles, Ohio. Mr. Alfred F. Harris is somewhat of an inventor himself, and has himself done much toward the development of the Harris inventions. The jewelry business, however, required a great part of his time, while Mr. Charles Grant Harris had considerable leisure from his rolling-mill work, and this he devoted to the development of his printing-press. The brothers took a larger storeroom in order that they might have a room in the rear in which to prosecute the work of development. In that room enough contrivances were made, tried, found worthless and thrown away to fill it full and have considerable kindling wood and junk left over. The work of perfecting the press so far that it looked to be worth patenting was one of perhaps five years. For at least two years Mr. Harris struggled with the problem of close register, being unwilling to advance farther with his machine until he could master this. At last, one night when he lay awake in bed, the idea which gives the Harris its marvelously close register came to him. That difficulty conquered, the inventor made rapid progress with his sheet-feeding mechanism, only to find, after he had associated capital with him, and had a large press designed and constructed, that his sheet feed would not work on commercial sizes. It was years after that before he finally got one that would work. Next to the flying machine proposition, the question of automatically feeding separate cut sheets of paper to high speeds with good register is the most difficult that invention has sought to work out. The patent office at Washington is filled with the history of the wrecks which have marked the progress of invention



CHARLES GRANT HARRIS.



in this line. Mr. Harris had to turn to something easier for the time being, and he and his associates put on the market the card and envelope press which made his reputation, and that of The Harris Automatic Press Company, and gave him opportunity and means to bring his sheet feed to its present economical and practical development. Mr. Harris has seen his printing-press developed from the little card and envelope machine to the many-sided press of to-day. He has seen the factory grow from three machines, employing two men in the rear of the jewelry store, to the present large and strictly modern plant, with a business requiring some two hundred employes, and as yet only in its infancy. He has seen his circumstances change from those in which he felt the necessity of getting outside capital to pay even for taking out his patents, to those of the utmost ease. But still he goes to the factory every morning in his working clothes and puts in the day in the experimental room, hard at it. He is unassuming, straightforward and kind, but he is not the typical inventor to the extent of being childlike and impractical in business matters. On the contrary, he has developed such business ability that he is in much demand whenever a new enterprise is put on its feet in busy Niles, or an old one is to be braced up and made successful. In the development of his machines Mr. Harris has traveled very widely in the United States, besides exhibiting his card and envelope press abroad, and making it a success in Europe. He is not only well known to the employing printers of the country and to many of the pressmen, but he is as well considered a personal friend by them. No man could have more friends than has Mr. Harris, unless, indeed, he were to meet more people. Mr. Harris is still on the uphill side of life, and no one who knows him doubts but that he will long keep on producing wonderful mechanical results. He is very modest, and he thinks that the reason he can do things is because of the fact that his good old mother, who is still living, taught him when a boy that whatever other people could do he could do.

We have received the new catalogue of the F. Wesel Manufacturing Company, of New York and Chicago, covering machinery and appliances for electrotyping, stereotyping and

CATALOGUE  
OF  
MACHINERY AND APPLIANCES  
USED IN  
ELECTROTYPING  
PHOTO-ENGRAVING  
STEREOTYPING

"WESEL QUALITY"

MANUFACTURED BY  
F. WESEL MANUFACTURING CO.  
NEW YORK: 32-34 FULTON STREET  
CHICAGO: 310 DEARBORN STREET  
ESTABLISHED 1888

TITLE-PAGE BY DE VINNE.

to 224 pages has been accompanied by a corresponding improvement in the volume and character of the business, which has been doubled under Mr. Bullen's management.

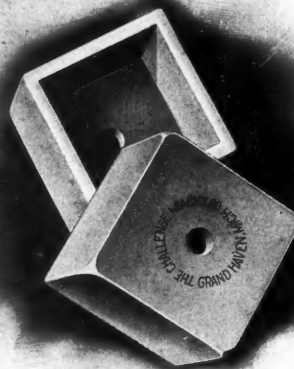
#### LITHOGRAPHERS' STRIKE ENDED.

The lockout-strike in the lithographic industry, which embraced the whole country, has to all appearances been settled, after five weeks of struggle. All points of dispute which may hereafter arise will be settled by arbitration. The employers will recognize the union, but all men, union or non-union, who were put to work during the trouble will be allowed to remain.



DON'T forget the Payne Process calendars for 1905. The samples are free.

ONE of the latest and best things offered to the printer is the Challenge new style steel sectional block, which the Challenge Machinery Company, of Grand Haven, Michigan, has recently added to its extensive line. This block is made for



CHALLENGE NEW STYLE STEEL SECTIONAL BLOCK.

use in connection with the other good things in its system of sectional blocks. It is made of the highest grade of steel, insuring accuracy and durability, and is the lightest base made, weighing one-third what type does. This makes it easy to handle the largest forms and enables those who use it to run their presses faster and with less wear. Certainly any one using sectional blocks should know about this block, and every one printing from plates, as well as those aiming at the highest classes of color and half-tone work, needs Challenge sectional blocks. A good way to get more information is to send to the Challenge Company for its interesting booklet which it is sending free on request.

IRON grooved one-piece blocks are rapidly superseding single wooden and metal blocks for three-color work and where close register is necessary. There are several varieties of these on the market, and intending purchasers would do well to investigate carefully the merits of each before placing their orders. The "Ideal" Iron Grooved Blocks and "Ideal" Hooks, made by the Andrews & Pittman Manufacturing Company, Box 1274, New York city, possess distinct advantages which will be appreciated by those desiring the best. Their advertisement appears on another page of this issue.

THE J. L. Morrison Company announces that arrangements for its exhibit in the Liberal Arts division of the Louisiana Purchase Exposition are now complete. It is the intention to make this exhibit interesting to the trade in every way. All sizes of "Perfection" wire-stitching machines will be shown doing actual work, illustrating the perfect working of these machines. To all users of "Perfection" stitchers and pros-

pective purchasers the company extends a cordial invitation to visit its space and inspect the new style "Perfection" machines. Communications by mail will receive prompt and careful attention on the part of F. C. Crofts, who will be in charge of the exhibit, or from the head office, 60 Duane street, New York city.

#### A RAINBOW SAMPLE-BOOK.

To be original, unique and attractive is the aim of the designer of advertising literature. The possibilities of cover-papers, which peculiarly lend themselves to artistic arrangement, have never before been thoroughly realized. It has been the practice of paperhouses to gather together samples of their papers with a view more to their utility than attractiveness. A sample-book of cover-papers has, however, just been issued by Henry Lindenmeyr & Sons, which departs from the ordinary in so surprising a manner as to assure a great demand for this really beautiful sample-book. It strikingly illustrates their line of Princess Covers, whose well-known qualities of beauty and strength are already famous. The legend of the "Rainbow and the Pot of Gold" was the inspiration of the designer, and the accompanying text is as follows:

"Once upon a time there lived a printer who had heard, when a little boy, of the pots of gold beneath the ends of every rainbow. One day he beheld a rainbow of surpassing beauty and bethought him of the legend of his childhood, saying, 'Surely this rainbow should lead me to a goodly pot of golden coin.' And so following always in the lead of the beautiful rainbow he, day by day, found a golden coin, and in time reached the end and saw that the coins that had come to him each day were now indeed a veritable 'pot of gold.' Whereupon he 'married the beautiful Princess and lived happily ever after.'"

Nothing short of a sensation awaits the printer into whose hands this remarkable sample-book falls.

#### BINNER-WELLS REMOVAL.

On May 1, the entire plant of the Binner-Wells Company, designers, engravers and printers, was removed from 21-25 Plymouth court, Chicago, to their new building at 309-311 Michigan boulevard, which was specially designed and constructed to meet their requirements.

The building is modern in construction throughout, the front being of white tile, the roof of glass and steel. The top floor will be occupied by the commercial photographing and engraving department. The location is an ideal one, facing Grant Park, overlooking Lake Michigan, in the midst of such environment as the Auditorium hotel, Fine Arts building, Art Institute, Pullman building, Chicago Athletic Club and the accepted location of the Field Museum. The equipment consists of latest improved machinery, all new and the most modern procurable. All machinery is run by individual electric motors. Practical men, officers of the company, are at the head of each department, all of whom are acknowledged specialists in their particular lines.

Mr. Willis J. Wells, president, in addition to being the general executive officer of the company, also gives his personal attention to the mechanical department of the work. Mr. Wells is well and favorably known as a builder of effective advertising literature, having been associated with its development and improvement in Chicago for the past twelve years or more. Mr. H. C. Lammers, the vice-president, is also general manager of the art department, giving everything in this department his personal supervision. Mr. Lammers is an artist in the true sense of the word, and is known for his originality, especially in advertising designs. Mr. J. L. Shilling, the secretary of the company, is at the head of the engraving department, being thoroughly practical and an acknowledged expert in his line. Mr. W. A. Hinners, treasurer, is so well

known in the engraving field that the mention of his name is sufficient—having been identified for the past twelve years with the progress and improvement of engraving by the modern half-tone processes. Mr. Herbert Templeton, the second vice-president, is an acknowledged authority in the paper line, also an able executive officer.

The organization of the Binner-Wells Company encompasses the complete process of the building of advertising literature, from the planning, designing and writing to the finished product. The advertising and literary department of the business is in charge of Mr. James G. Cannom, their advertising and sales manager, who is well and favorably known in the advertising field.

The placing of a contract with the Binner-Wells Company means something more to the buyer than assurance of the delivery of a number of booklets and catalogues of a given number of pages and specified quality and weight of paper, which have felt the impress of ink, for their product bears not only the stamp of neatness and perfection in mechanical detail which comes from the skilled artisan, but has imparted to it an advertising quality—that "fitness for the purpose"—the life and soul of advertising literature.

#### PEERLESS CARBON BLACK.

Although The Peerless Carbon Black Manufacturing Company, of Pittsburg, Pennsylvania, is well known throughout the world, a little of its history may be of interest. The company was incorporated in 1884, with works situated in the center of the richest natural gas territory in the United States, under the personal supervision of a member of the company. But a short time elapsed after the introduction of Peerless Carbon Black before it won recognition from its having all the qualities necessary in the making of good ink. The factory was soon unable to supply the demand, and the new works erected enabled the company to fill promptly the orders which reached it from all parts of Europe and America. The Binney & Smith Company (established in 1861), New York city, are the sole selling agents for this black, and attend directly or through their branch offices and representatives to all selling, shipping and correspondence. The headquarters in New York are large and comfortable, and those desiring information will always find a cordial welcome there.

#### UNDER NEW MANAGEMENT.

A half-interest in the Automatic Platen Press has been acquired by the Wood & Nathan Company, No. 1 Madison avenue, New York, though the decision to purchase was not made until Mr. Henry A. Wise Wood and Mr. Paul Nathan had made a searching personal investigation into the merits of the machine. The officers of the new company, which is known as the American Machine and Manufacturing Company, are Henry A. Wise Wood, president; Joseph T. Kavanaugh, vice-president and secretary; Paul Nathan, general manager and treasurer. Manufacture on a large scale will begin at once, and the merits of the press are such as to insure its general use, working, as it does, at the rate of from three to four thousand per hour and feeding and delivering the sheets automatically. The Wood & Nathan Company are sole selling agents.

#### VALUABLE TO ENGRAVERS.

On account of the writer's absence from the city, our subscription to THE INLAND PRINTER has been allowed to expire. We herewith enclose check for renewal. Please see that the March issue is sent us, as we can not afford to be without a single issue. We think your journal fully as valuable to the engraving as the printing trade.—*The La Crosse Engraving Company, La Crosse, Wisconsin.*

## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

**APRIL ISSUE OF THE PRINTING ART**—the "Color Number"—contains articles on "Symbolism of Colors," "Theory and Use of Initials" and "Advertising Literature for Financial Institutions," all illustrated with examples of great interest; has many helpful suggestions in typography and design; 60 pages, 17 inserts and 5 beautiful specimens of color printing, suitably mounted; sent postpaid on receipt of 50 cents. Write for circular describing *The Printing Art*. THE UNIVERSITY PRESS, Cambridge, Mass.

**CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I**, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

**COST OF PRINTING**—By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

**DRAWING FOR PRINTERS**, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY.

**ELECTROTYPING**, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

**FOR SALE**—Sixteen volumes INLAND PRINTER (January, 1896, to date), bound with original covers and color plates, \$18; consider good Standard Dictionary in an exchange. AREMI, 1346 Jackson Blvd., Chicago.

**HINTS ON IMPOSITION**, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER CO.

**PHOTOENGRAVING**, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2. THE INLAND PRINTER COMPANY.

**PRACTICAL FACTS FOR PRINTERS**, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

**PRACTICAL GUIDE TO EMBOSSEING**—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up-to-date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

**PRESSWORK**—A manual of practice for printing pressmen and press-room apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

**PRINTERS' TRADE SECRETS**—All the late and most simple methods of amateur engraving on zinc—all processes—for which you generally pay \$1 each, and scores of useful recipes, processes, etc., not generally known, yet worth many dollars to printers; third edition, illustrated, only 50 cents. A. GAINES, Mendon, Mich.

**THE PRACTICAL COLORIST**, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

**THE RUBAIYAT OF MIRZA-MEM'N**—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 3/4 by 9 3/4. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

**VEST-POCKET MANUAL OF PRINTING**—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**BINDERY FOR SALE**—A well-equipped modern bindery with up-to-date modern machinery, in St. Paul. M. FOX, Union Block, St. Paul.

**FOR SALE**—A first-class live newspaper in Baker City, Oregon; 2 Linotypes, 2 big Cottrell presses, and a circulation that covers the entire eastern Oregon field; only cash proposition considered; paper on a paying basis; good reasons for selling. C. W. HILL, Baker City, Oregon.

**FOR SALE**—A well-equipped printing plant of 1,000 lbs. 8 pt., 500 lbs. 9 pt., 32 chases, about 75 galleys, 250 fonts of display type, 6 double stands, 4 stones 40 by 77, 8 cabinets, 4 galley wall racks, quoin, all in first-class order. H. A. BECKWITH, 110 E. Randolph st., Chicago.

**FOR SALE**—At Seattle, Wash., first-class printing plant and bindery, now in operation and clearing \$350 to \$450 monthly, can be bought at low figures on account of poor health of owner. P. O. BOX 1429, Seattle, Wash.

**FOR SALE** at your own figures. We have a newspaper outfit on our hands, consisting of body type, display type, racks, cases, galleys, proof-press, mailing machine, leads, slugs, rules, chases, etc.; also 1 Pearl press, 7 by 11, one old style Campbell cylinder for 5-column quarto; it's yours in any quantity, at any reasonable price; first come first served. Write us what you want; will sell or trade. F. H. MCCULLOCH PRINTING CO., Austin, Minn.

**FOR SALE**—Best lighted and arranged job printing-office in the city of Buffalo; one No. 7 and one No. 4 Optimus press less than a year old, 1 Campbell cylinder, 1 Hoe pony, 9 Gordons and Universals, Brown drop-roll folder almost new, Brown & Carver and Howard cutters, wire sticher, fully equipped with modern faced type and all appliances; most of the machinery new; power with lease; business established over 15 years; location the best; am going out of the business and a purchaser can find a bargain if taken at once. HENRY D. JARVIS, 71-73 W. Eagle st., Buffalo, N. Y.

**FOR SALE**—High-class monthly publication in large Pacific coast city; large subscription list, good advertising contracts, prosperous condition. B 347.

**FOR SALE**—Job office at Jamestown, N. Y.; good business; reason for selling—ill-health and recent death of partner; will make price right. F. J. OSER, Jamestown, N. Y.

**LOS ANGELES, CALIFORNIA**—Well-equipped job plant for sale on easy terms to right parties; other business requiring owner's entire attention. B 354.

**NEW MEXICO PAPER FOR SALE** for \$4,500, \$2,500 cash; best-paying and one of oldest weeklies in the territory, official paper of county and city, Republican, clearing above all expenses \$3,500 a year, published in finest town in New Mexico—population 5,000, climate most healthful in world. B 70.

**QUITE A NOVEL DEVICE** intended for use as a hanger on calendars, show cards, posters and advertising novelties has been patented by E. M. LEWIS, of Moundsville, West Va., which, from its simplicity and convenience, is likely to come into general use.

**WANTED**—By an established book publisher, a business manager with some capital. "MERIT," care E. P. HARRIS, 253 Broadway, New York.

\$1,600 buys splendid little job office, California town of 9,000; material new and business growing. ARTHUR F. CLARKE, Newspaper Broker, Riverside, Cal.

## FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**FOR SALE**—Addressograph and cabinet in perfect condition, \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

# Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

## SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.  
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.  
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.



## FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**FOR SALE**—Eight adjustable molds, Nos. 24 and 30, 6 to 12 point, for Mergenthaler machines; also 2 dummies, good as new; any offer considered. **THE TYPE-SETTING CO.**, Toledo, Ohio.

**FOR SALE**—One blank-book sawing machine for edition work and paper-box sawing combined; used about one month and in A1 condition; for further information address **OMAHA PRINTING CO.**, Omaha, Neb.

**FOR SALE OR LEASE**—Job-printing department connected with prosperous daily newspaper, in a city of 25,000, 60 miles from New York; owners can not spare time to conduct same; plant up-to-date and now running; will be sold or leased on easy terms to responsible practical printer; persons without sufficient cash to handle an annual business of from \$7,000 to \$10,000 will not be considered; references required. B 357, care New York Office **INLAND PRINTER**.

**LINOTYPE FOR SALE**—A 2-letter machine in A-1 condition. **BUXTON & SKINNER STATIONERY CO.**, St. Louis, Mo.

**WE HAVE THE FOLLOWING** body type in good condition for sale; write for specimen pages and prices: Long primer old style 1,750 lbs., brevier modern 2,000 lbs., 11-point modern 2,100 lbs., pica old style 1,150 lbs., 12-point French old style 500 lbs., 10-point French old style 1,000 lbs., nonpareil old style 100 lbs., agate modern 150 lbs. **BUXTON & SKINNER STATIONERY CO.**, St. Louis, Mo.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**WORKMEN** in the following trades have been called for during the past month and supplied by the Inland Printer Employment Exchange: Machinist-operators (9), Linotype operators (11), job printers (9), foremen (4), pressmen (3), all-round men (7), superintendent (1), bookbinders (5), bindery foreman (1), electrotype finisher (1), ad-man (1), make-up (1), artist (1), proofreader (1), stoneman (1). We were unable to supply the following: Half-tone engraver and retcher, all-round photoengraver, editor trade paper, calico printer. Registration fee \$1, with privilege of renewal at expiration of three months without further charge. Address **THE INLAND PRINTER COMPANY**, Chicago.

**ACTIVE MEN** desired to obtain subscriptions for *The Printing Art*; those in touch with printers, advertising men and large users of printing preferred; write for sample copy and particulars; give references. **THE UNIVERSITY PRESS**, Cambridge, Mass.

**ARTIST WANTED**—Expert on machinery and lettering; state salary wanted and full particulars. B 359.

**EXPERIENCED SOLICITOR** for city trade to sell general printing; one who has knowledge of stock and making estimates. **ECONOMIST CO.**, Troy, N. Y.

**EXPERT MACHINIST WANTED**—One who understands repairing wire stitchers and perforators preferred, and if he understood making typefoundry molds, etc., it would not be objectionable; must be sober and steady. **PACIFIC STATES TYPE FOUNDRY**, San Francisco, Cal.

**WANTED**—A first-class electrotype finisher capable of taking charge of a well-equipped electrotype foundry in a Northwest city; state salary and give references. B 381.

**WANTED**—As chief operator, a smart, competent American hustler, full of resource and new ideas, to take complete charge of half-tone and color studio for 6 months; liberal terms to a really good man. Apply by letter to **MESSRS. BURSILL & LADYMAN, Ltd.**, 247-249 Coldharbour Lane, Brixton, S. W., London, England.

**WANTED** by a New York city firm, a man familiar with the matching, making and grinding of colored inks; also a first-class mill hand on black inks. B 367, care New York Office **INLAND PRINTER**.

**WANTED**—City salesman for printing, lithographing, blank-book and loose-leaf work; applications desired only from parties with experience, and who have demonstrated their ability as salesmen. **BROWN, TREACY & SPERRY CO.**, St. Paul, Minn.

**WANTED**—Competent independent compositors for job-offices in California; steady positions guaranteed to the right parties; also those who can set cutting forms for folding-box factory. B 343.

**WANTED**—Cylinder pressman, capable of producing the better class of half-tone catalogue and commercial work; must be steady. B 363.

**WANTED**—First-class job printer and cylinder press feeder; union shop. **JACOB NORTH & CO.**, Lincoln, Neb.

**WANTED**—First-class printer as foreman of composing-room, who can invest \$1,000 in stock of company; man of experience and non-union preferred; also first-class pressman as foreman of pressroom, on same conditions. B 350.

**WANTED**—Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting-up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address B 191, sending samples of work, and state where employed, married or single, and wages expected.

**WANTED**—Reliable pressman in printing department connected with our manufacturing business, located in small residence town near Cincinnati; living expenses low, good churches, good schools, nice people; 50 to 75 employees in our entire plant, about 20 of whom own their own homes, ranging in price from \$1,500 to \$4,000; we are working our printing department into the mail-order business and want a good man in charge of our pressroom; one who would take an interest in the business; who has enough ability to properly take care of ordinary work in the printing line; will pay a man of this kind all he is worth, guarantee permanent employment and pleasant surroundings; we also have an opening for a good man in our composing-room; one with experience on newspaper and job work. **THE W. E. McCHRISTIE CO.**, Camden, Ohio.

**WANTED**—Strictly first-class pressman, competent to take charge of room running 10 cylinders; must be thoroughly competent and have managerial ability; will pay right salary to right man; union man preferred. B 389.

**WANTED**—Traveling salesman to sell general line of office supplies; must be able to figure on all kinds of commercial printing; in answering state salary expected, giving references. **HOOSIER PRINTING CO.**, Muncie, Ind.

**WANTED**—Two designers having had experience in a commercial engraving establishment; steady positions. **BRAMBLETT & BEYGEH**, Minneapolis, Minn.

**WANTED**—Two expert salesmen who thoroughly understand county and bank work and office supplies in general; don't apply unless you know your business, because you have to be in the first rank to stick with us; write at once, giving references as to ability and character, experience, nature of present work, and salary. **THE INLAND PRINTER CO.**, Spokane, Wash.

## SITUATIONS WANTED.

**WORKMEN** seeking positions in the following lines are listed with the Inland Printer Employment Exchange. Employers seeking help in these branches will be furnished our lists free of charge: Machinist-operators (13), Linotype operators (11), Linotype machinists (4), ad-men (5), make-ups (3), stonemen (3), pressmen (12), all-round men (8), job printers (16), bookbinders (4), proofreaders (5), stereotypers (2), electrotypers (2), superintendents (17), foremen (26), managers (9), reporters (2), artists and cartoonists (2), ad. and poster designer (1), solicitors (5), editors (3). Address **THE INLAND PRINTER COMPANY**, Chicago.

**A FIRST-CLASS** half-tone and catalogue pressman is open for a position with a house where ordinary work don't do; capable of handling all classes of work to the best advantage, and can take charge of room. B 379.

**A YOUNG MAN** wants position as job compositor, with chance for advancement, in medium-sized office; 3 years' experience on Gordon presses; best of references if required. **S. F. BARELL**, Rose Hill, N. Y.

**AN EXPERIENCED YOUNG NEWSPAPER MAN** wants position as editor or city editor of live daily, semi-weekly or weekly; have been editor of daily and semi-weekly; a versatile writer and fast worker. **W. W. NEAL**, Sycamore, Ill.

**COMPETENT ESTIMATOR AND MANAGER**, open for office position June 1; especially qualified to take charge of book and job department; 14 years' experience in printing and binding institutions; understand paper from practical paper-mill experience; married, temperate; references present employers. B 88.

**CYLINDER PRESSMAN**—A-1 on half-tone and color work, 5 years with last employer, sober, best references, can take charge. B 303.

**EDUCATED YOUNG MAN** of literary talent, wishing to apply the same, wants newspaper or magazine work; best references. B 295.

**ENGLISHMAN**, thoroughly understands—from management side—lithography, printing, etc., 10 years' experience managing works in England and at present holding subordinate position in one of Canada's best houses, wishes some responsible inside position with American house; sober, good address, 32 years, married; English and present references; large experience of label printing. B 349.

**ENGRAVER**—Wanted position by first-class copperplate engraver and die cutter. B 253.

**EXPERT MACHINIST** on presses, folders and feeders, wishes situation in large office, looking after and repairing machinery of all kinds; also expert operator on feeders and folders, 10 years' experience, will go anywhere. B 366, care New York Office **INLAND PRINTER**.

**FOREMAN OR SUPERINTENDENT**—A thorough, practical and reliable all-round man, one used to handling large force and the very highest grade of printing; unreliable parties not solicited. B 310.

**JOB COMPOSING-ROOM FOREMAN**, experienced and competent, buys stock, estimates, reads proof, keeps costs, etc., now employed at \$30 per week, desires to change; West preferred; been with present employer 9 years, 13 years foreman; competent as superintendent, union, excellent references. B 362.

**LINOTYPE MACHINIST-OPERATOR**, student Massachusetts Institute Technology, wants work as vacation substitute, from June 8 to Sept. 17. B 358.

**LINOTYPE MACHINIST-OPERATOR**, 10 years' experience (part factory), wishes change; Rockies westerly; union, exceptionally fast, clean; excellent machinist; economical ideas; abstainer, married, best references, testimonials. **U. COCHRANE**, Santa Monica, Cal.

**LINOTYPE MACHINIST**, with 7 years' experience morning papers and book office, desires position; union, best references, strictly sober. 241 Duffield st., Brooklyn, N. Y.

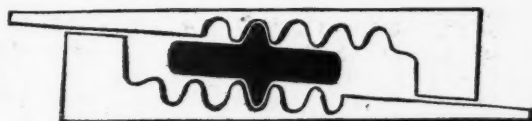
## THERE'S NO MONEY

in sending you one dozen **PECK QUIN LOCKS** for ten cents.

Each sample dozen represents an outlay of twenty-five cents, and if they were not all we claim, it would not take long to put us out of business. Send ten cents in stamps and be convinced. Quoins can't work loose when they are used.

Locks, No. 1, for small quoins, \$1.50 per 100  
2, " large " 2.00

**GEORGE FRANCIS PECK, 1103 Sixth Street, N. W., WASHINGTON, D. C.**



Quoin Lock in Position

## SITUATIONS WANTED.

**LINOTYPE OPERATOR** wants situation in the West; at present employed in one of the largest book and job offices in New York; steady man, married, competent on any kind of commercial work; average over 3,000 an hour from agate to small pica; can make changes. B 382.

**MANAGER OR SUPERINTENDENT**, understands his business from the ground up, thorough, practical, energetic, can handle large force economically, long experience, wants to change; can guarantee results. B 335.

**NEWSPAPER ARTIST**, first-class, experienced political cartoonist, is open for engagement; a man of excellent ideas and a finished worker in line or three-color. B 15.

**POSITION** as book or job foreman. If interested address "PRINTER," care K. RUSO, 105 S. Swan st., Albany, N. Y.

**SALESMAN**—Experienced type, printing and bookbinding machinery salesman open for position; 20 years on the road, Eastern territory; well acquainted. B 108.

**STEREOTYPYER**—Practical stereotyper desires steady situation; newspaper or job office; competent to take charge; non-union. B 355, care New York Office INLAND PRINTER.

**SUCCESSFUL ADVERTISING MAN**, now engaged, seeks connection with progressive advertiser, where actual accomplishments will receive recognition; capable of handling sales correspondence. BOX 247, Winona, Minn.

**WANTED**—A position as ad-writer; will write samples free. B 348.

**WANTED**—Position as cylinder pressman in a shop doing first-class color and catalogue work. B 377.

**WANTED**—Situation by competent Linotype machinist. B 368.

**WEB PRESSMAN AND STEREOTYPYER** desires change; expert workman, union; refer present employer. B 82.

**WORKING JOBBROOM FOREMAN** of ability and experience is open for engagement; if desiring the services of a thoroughly competent and reliable man, address, with particulars, B 18.

## WANTED TO PURCHASE.

**LINOTYPE MACHINE WANTED**—Cash paid. LONG, 400 Manhattan ave., New York city.

**PRESS WANTED**—Will pay cash for suitable press, range 4 to 16 pages, with stereotyping outfit. B 373.

**WANTED** a secondhand Miehle press in good condition, 39 by 53, or larger; will pay cash for the right press. B 345.

**WANTED TO BUY** a perfecting press in good order; state price and terms; press to be set up at our office in a city in Indiana. B 388.

## MISCELLANEOUS.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

A BEST PREPARED STEREOTYPE PAPER, for finest jobs, manufactured by F. SCHREINER, Plainfield, N. J. Samples for stamps.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo, metal from drawings made on cardboard; new stereo, half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHR, 240 E. 33d st., New York.

A NEW BOOKLET "Stay as long as you like" has just been issued by the New York Linotype School; it will interest every modern printer; free upon request; we maintain our reputation through our successful methods, our devotion to our pupils' interests, our unlimited-time course and our successful graduates; personal direction of CHARLES E. GEHRING, World bldg., New York.

**ANYBODY CAN MAKE CUTS** with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

**FOUND AT LAST**—"Anti-Electro" instantly removes electricity from enamel paper; guaranteed; 50 cents per bottle. INDIANA SUPPLY CO., Muncie, Ind.

**IT'S ALL IN THE TOUCH—WE HAVE IT.** Our Linotype keyboard, with movable keys, gives learner proper fingering and speed, with home practice; sent prepaid upon receipt of \$2. AMERICAN LINO TYPO CO., 7-8 Chatham Square, New York.

**JOHN KIOLA—GENERAL ENGRAVER.** Drop postal for free booklet. R. 59, 155 W. Madison st., Chicago, Ill.

**LINOTYPE METAL REFINER**, purifies the metal to run solid, 40 cents per lb., free delivered. F. SCHREINER, Manufacturer, Plainfield, N. J.

\$100 FOR AN IDEA would not be much if the idea was worth it; we have an idea for \$1 which will bring you in \$100 worth of work; this is no fake; we worked this idea in surrounding towns from 600 to 10,000 population; one day will do it; we have sold the whole business to one man in 15 minutes; we will give you \$15 for working this idea in your town for us, you to deliver the goods and collect; we send full details and dummy for work; if you don't think it worth it, send back the goods and get your money; we haven't got the capital to go to your place is the reason we give you the chance; this can be worked during the dull season. Write now to F. H. McCULLOCH PRINTING CO., Austin, Minn.

**15,000 Cuts**  
All lines of business. Fine assortment for printers' blotters, etc. State what you want. Harper Illustrating Syndicate, Columbus, O.

**FOLDING BOX** GLUING MACHINES, all sizes; also SUIT BOX CREASING MACHINES best made. Prices reduced.  
133 South Clinton St. WILSON PAPER BOX MACHINERY CO.  
Chicago, Ill.

**Peerless Padding Glue** The Best and Cheapest  
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application.  
CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

**SPECIAL GLUES FOR EXACTING BOOKBINDERS**  
THE MIDLAND GLUE COMPANY  
Factory—Madison, Ind. 955-6 Monadnock Bldg., CHICAGO, ILLINOIS.

## HOW TO PAD

is not so important as what to pad with. Unless your glue is right you can't make a good pad. Our *Padding Glue* is made of the highest grade materials. They are carefully mixed in proper proportions. We don't guess at the quantity of each ingredient, we measure them exactly. It makes the strongest and most flexible pads. Try it.

ROBT. R. BURRAGE, 35-37 Frankfort St., NEW YORK

## THE HENRY GERBER CO.

—MANUFACTURERS OF—

## Carbon Paper and Typewriter Ribbons

ESTABLISHED 1887

114 William Street, NEW YORK



Hollister Brothers, Chicago

Stipple Covers, Inserts, Labels

In large or small quantities—promptly, satisfactorily, reasonably. Write for prices, giving size, weight and quantity

**Tympalyn**  
saves  
make  
ready  
TRADE MARK REGD.

How much extra money would your pressroom earn if you could do away with one-third of your make-ready? Figure it out and then let us tell you the price of a Tympalyn, which will save at least one-third of your make-ready. Our catalog, "New Things for the Pressroom," is free.

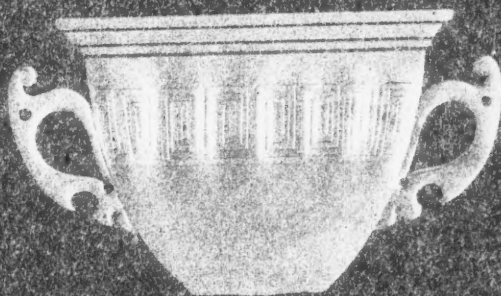
The Tympalyn Co., 246 Summer Street, Boston, Mass., U. S. A.







# THE RAINBOW AND THE POT *of* GOLD



## A SAMPLE BOOK *of* PRINCESS COVER PAPERS

It is as unlike any other sample book you  
have seen as Princess Covers are unlike  
any other covers you have used. Its pos-  
session and diligent use lead very directly to  
"GOODLY POTS OF GOLDEN COIN"

C. H. DEXTER & SONS  
WINDSOR LOCKS CONN

FOR AGENCIES SEE REVERSE



# PRINCESS COVERS



New York  
Chicago, Ill.  
Boston, Mass.  
Philadelphia, Pa.  
Baltimore, Md.  
Pittsburgh, Pa.  
Rochester, N.Y.  
Buffalo, N.Y.  
Detroit, Mich.  
Cincinnati, Ohio  
Cleveland, Ohio  
Columbus, Ohio  
St. Louis, Mo.  
Indianapolis, Ind.  
Omaha, Neb.  
Dallas, Texas  
St. Paul, Minn.  
Minneapolis, Minn.  
San Francisco, Cal.  
Los Angeles, Cal.  
Toronto, Can.

Henry Lindenmeyr & Sons  
James White & Co.  
A. Storrs & Bement Co.  
A. G. Elliot & Co.  
Dobler & Mudge  
W. W. McBride Paper Co.  
Alling & Cory  
R. H. Thompson Co.  
Becher, Peck & Lewis  
The Chatfield & Woods Co.  
The Kingsley Paper Co.  
The Central Ohio Paper Co.  
St. Louis Paper Co.  
C. P. Lesh Paper Co.  
Carpenter Paper Co.  
A. G. Elliot Paper Co.  
Wright, Barrett & Stillwell Co.  
Minneapolis Paper Co.  
A. Zellerbach & Sons  
Brown Bros., Ltd.







A PERFECT PASTE IN POWDER FORM

**STEK-O**

GUARANTEED to be the best and most economical Paste for YOUR work

CLARK PAPER &amp; MFG CO ROCHESTER N Y 25 AGENCIES

**"ROUGHING" for the Trade**

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD CO.**  
120-130 SHERMAN STREET, CHICAGO

**PROFITABLE PRINTING**

Help yourself by helping your compositor. Our book of diagrams showing how to lock up odd-sized pages will enable him to do more in one minute than he could do in half an hour by the old guess-work method. Quick, accurate, simple, practical—by a practical man. First edition exhausted in three months—which shows that employers are alive to new ideas. \$1.00 postpaid. Will pay for itself the first day.

**Order It Now!** J. H. MAYER, 632-634 Racine Ave.  
Dept. A, . . . CHICAGO, ILL.

**New York Engravers Supply**

H.D. Farquhar, Propr.  
168 Church St., Cor. Reade St., New York.

**EVERYTHING FOR THE ENGRAVER**

SEND FOR THE PROCESS TICKLER GRATIS

**2610 Satisfied Printers are using****GLUEINE** TRADE MARK

The new *Perfectly Elastic Liquid Padding Cement*, applied cold. No heating necessary. Why don't you?

Send us 50 cents and receive a pint can prepaid. You and your customers will be satisfied; if not, money back on request. REFERENCE—First National Bank, Pendleton.

**GLUEINE MANUFACTURING CO., Pendleton, Oregon.**

**The OLDS Gas and Gasoline Engines.****The Safest Engine in the World.**

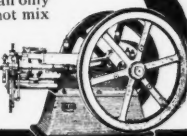
When gasoline is used, the supply can only be pumped up as it is used, and air can not mix with it until it reaches the mixer.

STATIONARY ENGINES, 2 to 100 H. P.

PORTABLE ENGINES, 1/2 to 12 H. P.

Write for full information and illustrated catalogue.

**Olds Gasoline Engine Works,**  
230 RIVER ST., LANSING, MICH.

**Art Bits**

A collection of proofs selected from odd issues and engravers' etchings, half-tones and three-color work. No two guaranteed to be exactly alike. Twenty-five selections in a portfolio. :: :: Price, \$1.00—postpaid.

THE INLAND PRINTER COMPANY, CHICAGO.

**SUMMER ROLLERS**

**The VAN BIBBER ROLLER CO.**

CINCINNATI, OHIO.

**WE MAKE  
THE BEST  
THAT CAN  
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

**HIGGINS' VEGETABLE GLUE**

A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

**CHAS. M. HIGGINS & CO., Mfrs.**

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. | BROOKLYN, N. Y.  
Factory, 240-244 Eighth St. | U. S. A.

**STOCK CUTS for any BUSINESS**

Our new General Catalog No. 65 contains 224 pages of Stock Cuts, covering every line of business and adapted especially to printers' use. Sent upon receipt of 25c, which will be refunded on the first order of \$2.00. . . . Address Department 15.

**BARNES-CROSBY COMPANY**

E. W. HOUSER, PRES.  
ENGRAVERS-DESIGNERS-ELECTROTYPERS  
215 MADISON ST. CHICAGO.

**LIONEL MOSES**

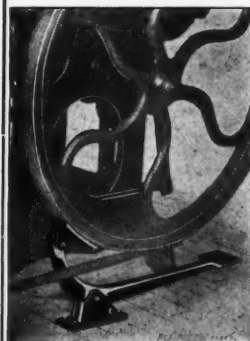
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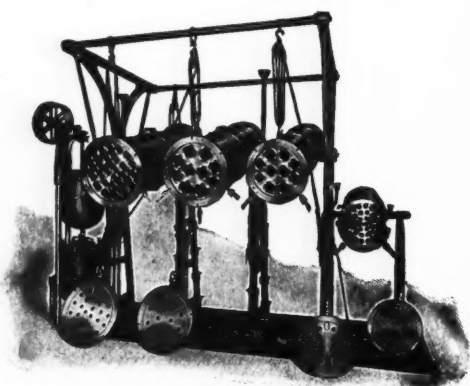
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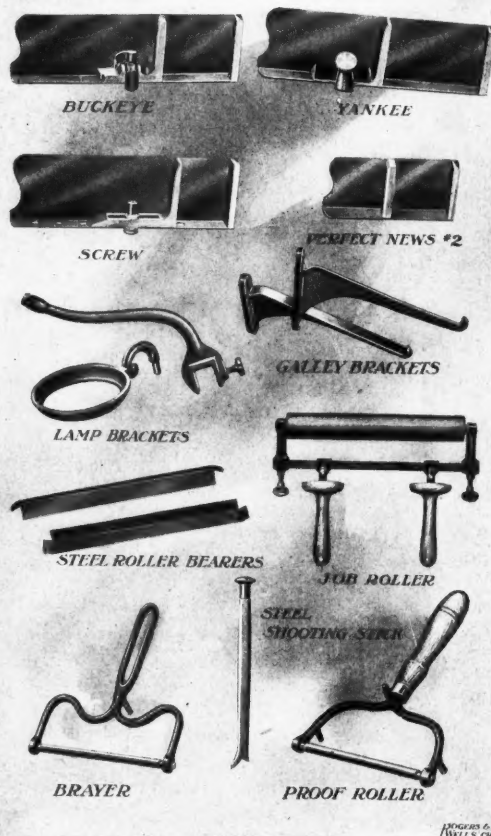


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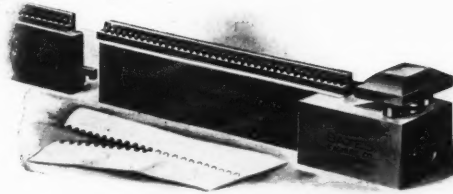
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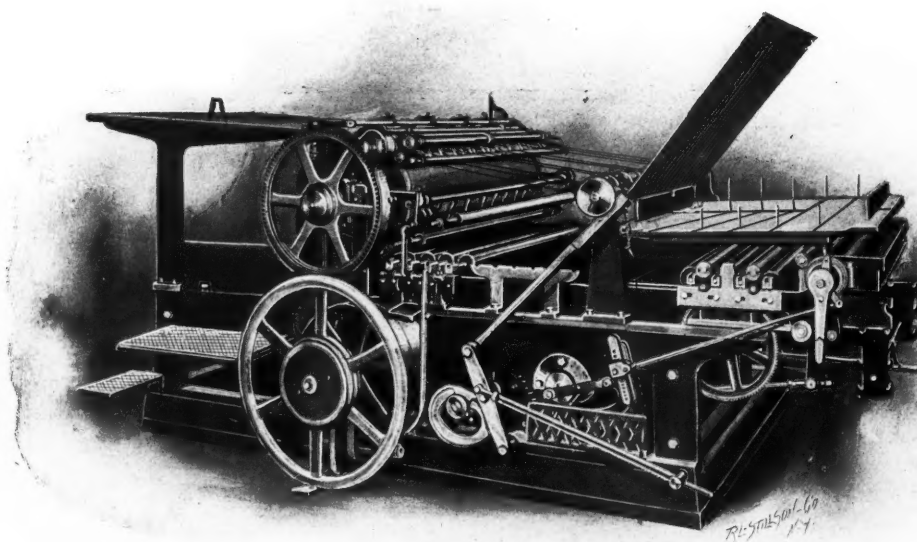
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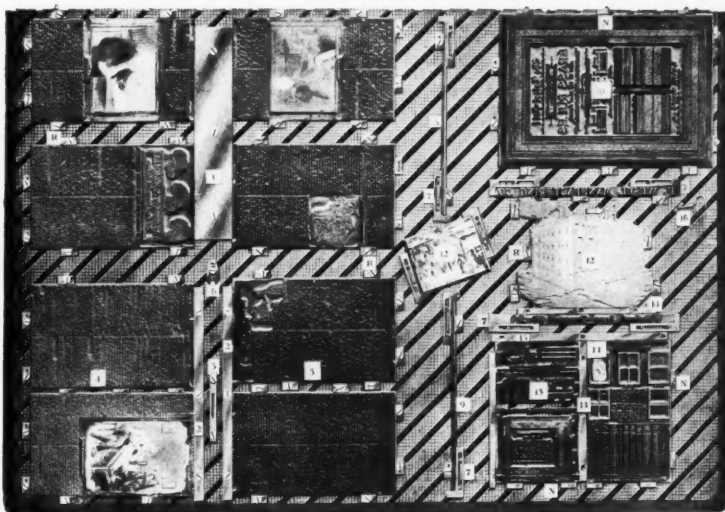


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**PRINTERS' OUTFITTERS.**

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

**PRINTERS' PROOF PRESSES.**

MORGANS & WILCOX MFG. Co., Middletown, New York.

**PRINTERS' ROLLERS AND ROLLER COMPOSITION.**

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.  
BINGHAM BROTHERS COMPANY, 406 Pearl st., New York, also 413 Commerce st., Phila.  
CHICAGO ROLLER Co.; also tablet composition, 114-116 Sherman street, Chicago.  
DIETZ, BERNHARD, 201 W. Conway st., Baltimore, Md. Up-to-date roller plant.  
GRAYBURN, JOHN, 525 First ave., Pittsburg, Pa. Established 1871. Try our padding glue.  
HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.  
WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

**PRINTING PRESSES—SECONDHAND.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

**RE-ENGRAVING AND HALF-TONE WORK A SPECIALTY.**

BLOCK, HENRY, 240 E. 28th st., New York.

**ROSIN OILS.**

SHOTTER, S. P., Co., Savannah, Ga. All grades for printing-ink.

**SECONDHAND MACHINERY.**

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

**SILK CORDS AND TASSELS.**

CATHCART, JOHN, & Co., 115 Franklin st., New York. Pyramid Brand Cords.

CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Crescent Goods."

**STEEL CUTTING RULE.**

WESEL, F., MFG. Co., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

**STEREOTYPE AND TISSUE PAPERS.**

MYERS, B. & O., 16 Beekman st., New York. Stereotype and tissue papers, brush and machine.

**STEREOTYPERS' AND ELECTROTYPERS' METAL.**

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

**TIN-FOIL PAPER.**

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.  
McLAURIN BROS., 217 Mercer st., New York.

**TOILET PAPERS.**

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

**TRANSLATION.**

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

**TYPE FOUNDERS.**

AMERICAN TYPE FOUNDERS Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. Branches—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver; Portland, Spokane and Seattle, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. Special dealers—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

FARMER, A. D., & SON TYPEFOUNDING Co., 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., type founder and manufacturer of printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

**WOOD ENGRAVERS.**

BRYANT, JAS. M. Commercial, medical and horticultural subjects. Est. 1873, 706 Chestnut st., Philadelphia.

BUTT, CHAS., 112 Fulton st., New York city.

**WOOD TYPE.**

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

HAMILTON MFG. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

A Short Story—quickly told:

# Simonds' Knives

## ARE BEST

Not Best "Just Because," but BEST by virtue of carefully selected high-grade steel, evenly tempered, accurately ground cutting edge.

We have had 64 years' experience in the production of Knives of undisputed superiority and general excellence.



ALL  
PROGRESSIVE  
PRINTERS  
DEMAND THE  
BEST

### Simonds Manufacturing Co.

FACTORIES:  
CHICAGO, ILL. FITCHBURG, MASS.

BRANCHES:  
NEW YORK CITY. NEW ORLEANS. PORTLAND, ORE. SAN FRANCISCO.

ADDRESS KNIFE DEPARTMENT.

SIMONDS'  
KNIVES  
ARE  
BEST

# INLAND TYPE FOUNDRY

INVENTORS AND MAKERS OF  
THE CELEBRATED

STANDARD LINE UNIT SET

**TYPE**

5/1/04

## PROGRESSIVE PRINTERS

Everywhere:

This letter is printed in our new 12-Point Oliver Typewriter, which was produced from punches furnished us by the manufacturers of that machine. This side of the page was printed by an imitation typewritten process, and exactly matches the work of the typewriter. On the reverse side are shown a few lines printed direct from the type.

The demand for imitation typewritten work has grown faster in the past few years than any other specialty branch of printing. In all of the large cities there are many small plants devoted exclusively to it. This is because most of the larger offices have neglected to "go after the business"—they didn't realize its possibilities.

This branch of printing is worth investigating.

INLAND TYPE FOUNDRY

PRICES AND SIZES OF FONTS  
ON THE OTHER SIDE

**15 Per Cent** and the regular cash discount is now allowed on type made by the Inland Type Foundry.

---

---

Mr. Printerman:

Dear Sir: This is a specimen of our new Oliver Typewriter, printed direct from the type. On the reverse side of this page is the same face printed to imitate the work of the Oliver typewriter by a simple imitation typewriter process which gives the "ribbon" effect.

Set in our 12-Point Oliver Typewriter, \$2.75—Caps 10A, \$1.00; L. C. 32a, \$1.75. Justifiers, per 1-lb. font, 42 cents. \*  
Also put up in weight fonts of 25 pounds, including justifiers, at 66 cents per pound.

---

---

The Inland **Pays the Freight** on all orders amounting to \$20 net, or over, for type and miscellaneous supplies, **except** machinery and wood goods.

(See other side)

**INLAND TYPE FOUNDRY**  
Saint Louis :: Chicago :: Buffalo

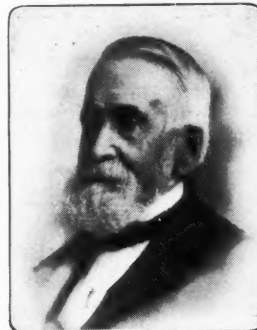


TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground."

ESTABLISHED 1830

Now about

# Good Knives



LORING COES

When you get your "Micro-Ground." KNIFE like this



You get

COES'

Quality Improved "Micro-Ground." Finish  
Even Temper (which CAN be duplicated) and  
The "Coes Package"

The COES Package is a new wrinkle, and that means "a good thing."  
Wait and see the "aggregation" copy it.

WRITTEN WARRANT IF YOU SAY SO.

SPEAKING of priority,  
we did not buy out any  
old defunct knife house to  
get that 1830

That fellow in the other  
corner has been here, *right*  
here, since

1830

Coes is always first!

Write

**L. Coes & Co.**  
Worcester, Mass. (Inc.)

NEW YORK AND VICINITY:

G. V. ALLEN, 10 Warren St., NEW YORK.

TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground."

## Leader in Type Fashions

## American Type Founders Co.

Discounts on

## American Type

15% and 2% for Cash

Job Type, Body Type, Borders, Ornaments, Spaces and Quads . .	<b>15</b> Per Cent.	Brass Rule, Leads and Slugs, and Metal Furniture . . . . .	<b>25</b> Per Cent.
---	------------------------	--	------------------------

Subject to an extra discount for cash of 2 per cent.

All merchandise sold by the American Type Founders Company is subject to a discount of 2 per cent. for cash only when paid for by the 15th of the month following month of purchase. If account is paid between the 15th and the end of the month following purchase, the cash discount will be but 1 per cent.

*The American Pays the Freight*

Freight charges will be prepaid by the American Type Founders Company on all orders amounting to \$20.00 net and over of the following goods, when received at one time to be forwarded in one shipment. Job Type, Body Type, Spaces, Quads, Borders, Ornaments, Electrotypes, Brass Rule, Leads, Slugs, Metal Furniture or Miscellaneous Printers' Supplies specified in Table No. 1 given below:

TABLE No. 1

BELLOWS Benzine Cans Blankets Bodkins Books for Printers Brackets Brass and Copper Thin Spaces Brass Rule Adv. Rules Circles and Ovals Column Rules Dashes Head Rules Leaders Leads and Slugs Brushes Benzine Lyc	Cutting and Scoring Rules Steel and Brass Cutting Sticks  ELECTROTYPES Cuts Date Lines Headings Take Slugs Engraving Tools  FOOT SLUGS Foot Sticks Form Trucks Furniture and Reglet in Strips  GALLEYS Gauge Pins  HAND ROLLERS Headings  INK * Ink Fountains * Ink Reducers  JOGGERS *	KNIFE SHARPENERS * Knives Cutter * Ink Overlay Pressman's Tablet  LABEL HOLDERS Lamp Bracket Leaders Lead and Rule Cutters * Leads and Slugs Lettering Pallet Liquid Cement  MAILING MACHINES * Make-up Rules Mallets Metal Furniture Miter Boxes Mitering Machines *  NEWSPAPER FILES Numbering Machines Typographic and Hand	PADDING GLUE Paper Joggers * Paper Cutter Knives * Perforators Perforating Rule Planers Plate Cutters * Press Punches Punching Machines *  QUADS, CIRCULAR Quoins Quotation Furniture  RAWHIDE MALLETS Reglet and Furniture in Strips Rollers Roller Composition Roller Felt Roller Supporters Round Cornering Machines * Rule Bender Rule Cutter *  SAWS Sectional Blocks Shooting Sticks	Side and Foot Sticks Staple Binders * Steel Rule Cutters * Stereo. Blocks  TABLET PRESSES * Take Slugs Tape Tape Couplers Thin Spaces Tweezers Type High Gauges Type High Machines * Type Measure Type Wash  WIRE Wire Staples Wood Furniture, in yard lengths Wood Galleys Wood Quoins Wood Rule
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\* Providing the weight does not exceed 50 pounds

TABLE No. 2.—Goods on which we do not Prepay the Freight:

Presses, Paper Cutters, and other Machinery weighing more than 50 lbs., Imposing Stones, Paper and Wood Goods.

# The American Pays the Freight

Subject to the following Conditions and Regulations:

1. We prepay the freight on all orders amounting to \$20.00 net and over for type, borders, ornaments, electro-types, brass rule, spaces, quads, leads, slugs, metal furniture or miscellaneous printers' supplies specified in Table No. 1, when ordered at one time and sent in one shipment.

2. We do not prepay the freight on orders for type, brass rule and the other goods specified which amount to less than \$20.00 net.

3. Where the order for type, brass rule or miscellaneous printers' supplies amounts to \$20.00 net or over, but contains other items specified in Table No. 2, the customer will be charged for freight on all such other goods.

4. We do not prepay the freight on goods specified in Table No. 2.

5. When customers order shipment by Express (when order amounts to \$20.00 net or over), we will credit on the bill the amount the freight would have cost on the goods upon which we prepay freight charges.

6. If the customer specified that the order be forwarded in two or more separate shipments (Express or freight), each part will be considered as a separate shipment, and the freight will not be prepaid when such part contains less than \$20.00 worth net (after deducting all discounts) of prepaid goods.

The right is reserved to forward the shipment by the cheapest route, whether by R. R. freight, boat, express, or any other route. And also to ship from the most convenient point. Offices not located on R. R. we do not prepay beyond the nearest R. R. point. On orders from Alaska, Hawaii, Porto Rico, Philippines and foreign countries, we prepay only to American seaport.

Should goods be returned on which the freight has been prepaid, the same will be deducted before making credit allowances.

## The American Line

The demand for the popular American type designs has been greatly increased by the adoption of the American Lining System. It is not difficult to make a selection from the American Line Specimen Book—300 pages—beautifully printed—showing late faces in type and border designs. The standard job and advertising faces shown in practical display.

If your name is not on our Mail List, send your address to the nearest Selling House and specimens of the latest designs in types and borders will be mailed you as issued.

Discounts on American Type

15% and 2% for Cash

## American Type Founders Co.

Location of Selling Houses:

Boston, 270 Congress St.  
New York, Rose and Duane Sts.  
Philadelphia, 606-614 Sansom St.  
Baltimore, 914 W. Baltimore St.  
Pittsburgh, 323 Third Ave.  
Buffalo, 45 North Division St.

Chicago, 203 and 205 Monroe St.  
Cincinnati, 124-128 East Sixth St.  
Cleveland, 255-257 St. Clair St.  
St. Louis, Fourth and Elm Sts.  
Kansas City, 610 Delaware St.  
Minneapolis, 24 First St. South  
Vancouver, B. C., 323 Columbia Ave.

Denver, 1621 Blake St.  
Spokane, 338-342 Sprague Ave.  
Seattle, 115 Third Ave. S.  
Portland, Ore., Second and Stark Sts.  
Los Angeles, 121 North Broadway  
San Francisco, 405 Sansome St.

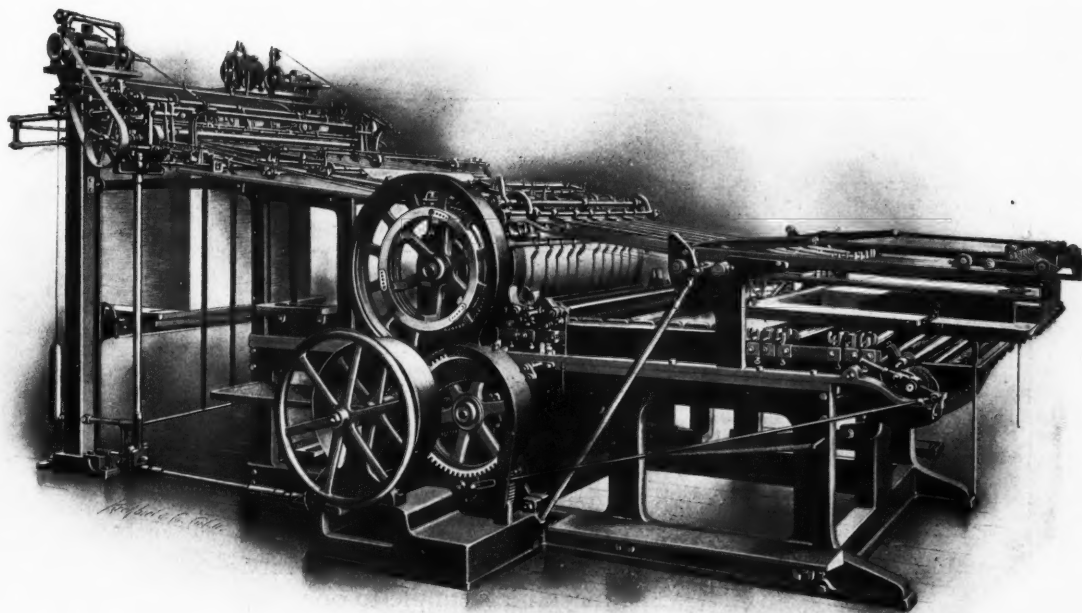
Largest Type Foundry in the World





# FULLER AUTOMATIC FEEDERS

NEW MODEL



*For Printing Presses, Folding Machines, Ruling Machines, etc.*

Accurately feeds all kinds of paper, light or heavy.  
Can be attached to any make or style of Printing Press working flat sheets.  
Adapted to all classes of letterpress, lithographic or color work.

WE GUARANTEE AN INCREASE IN PRODUCTION OF TEN TO  
TWENTY-FIVE PER CENT OVER HAND FEEDING, PERFECT  
REGISTER AND SAVING IN WASTAGE OF STOCK.

---

Thousands in successful operation.

---

FISHER BUILDING  
CHICAGO

E. C. FULLER COMPANY

28 READE STREET  
NEW YORK

# THE HUBER

## THE HUBER PRESS

Is the best, because it is the most durable. Is the strongest in its wearing parts. The distribution of the ink is as perfect as can be made. It runs fastest with less jar. The impression is very rigid. The machine is simple to operate, requires less care, least liable to break, with very little attention will last a lifetime. The Huber is worthy of your investigation. Will require but little time, and will repay you with many years of satisfaction.

---

*See it in operation before placing your order.*

## VAN ALLENS & BOUGHTON


*19 to 23 Rose St., 59 Ann St., New York.*

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.  
215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,  
H. W. THORNTON, *Manager*,  
Telephone, 801 Harrison. CHICAGO



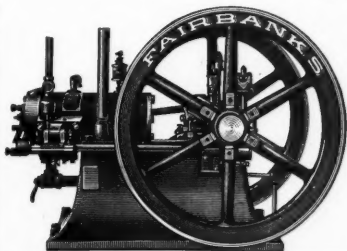
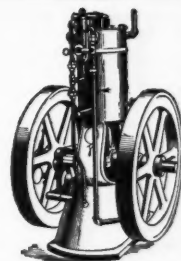


**Crane's Ladies' Stationery.**  
 Of well-known Merit  
 Yield a Profit to Dealer  
 Sold by Booksellers  
 — and Stationers  
**Z & W M CRANE**  
 Dalton Massachusetts U.S.A.

**THE FAIRBANKS**  
 ———— IMPROVED ————  
**GAS AND GASOLINE ENGINES**

SAFE — RELIABLE — SIMPLE — ECONOMICAL.

Consume fuel only in proportion to the load. You pay for the actual power consumed.  
 1 TO 100 HORSE-POWER.



*The BEST and CHEAPEST POWER for you to use.  
 Especially adapted for Operating Printing Machinery.*

**THE FAIRBANKS COMPANY**

Broome and Elm Sts., NEW YORK

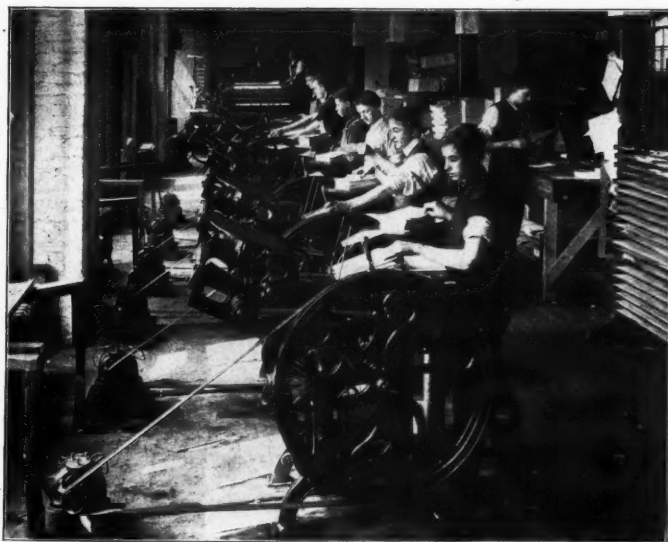
ALBANY  
 BALTIMORE  
 BOSTON

BUFFALO  
 HARTFORD  
 NEW YORK

NEW ORLEANS  
 PHILADELPHIA  
 PITTSBURG

SYRACUSE  
 MONTREAL  
 TORONTO

VANCOUVER  
 WINNIPEG  
 LONDON



**"Roth"**

Motors are the best adapted for Printers' Machinery. Are very economical and make profits at every turn.

When in doubt. Try the "Roth."  
 To be certain... Buy the "Roth."

Write for Bulletins.

**ROTH BROS. & CO.**

27-29 S. Clinton St., CHICAGO, ILL.

Phone, Main 2429

## Our Inks Talk

We recognize competition in price only — *not in quality.*

Luster, brilliancy, tinctorial strength and unsurpassed working qualities is what we furnish.

For specimen of our "Multi" or "Art-Tone" Inks, see article on Frank Brangwyn, pages 33 to 48, in Scribner's January number; also frontispiece in May number.



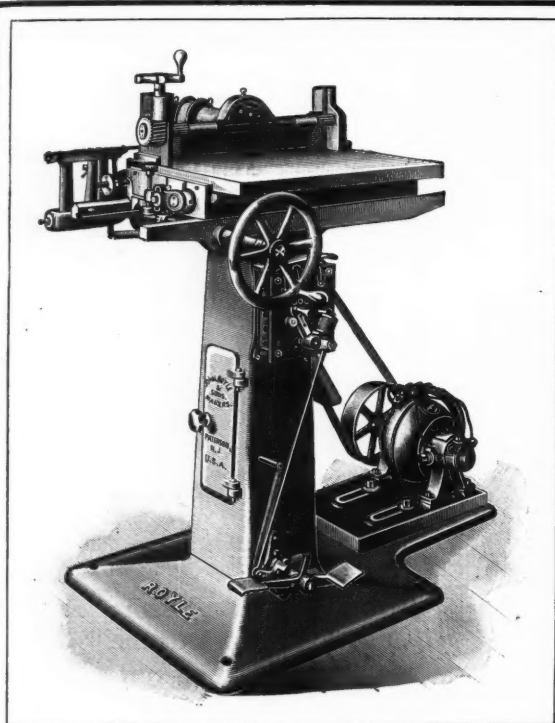
## Lloyd Design and Lloyd Quality

ELECTROTYPING, STEREOTYPING  
AND ENGRAVING MACHINERY

**T**HERE is no sentiment in business; particular merit has kept Lloyd Machinery in the lead for over twenty-five years. A quarter of a century of strict adherence to the golden rule has made a host of customers among the largest and best platemarking concerns in the world. This is the foundation of the Lloyd reputation and the Lloyd guarantee which goes with every shipment. It means up-to-date design and conscientious work as well as a thorough understanding of requirements. Particular machines for particular people. Write us for a list of good things.

GEO. E. LLOYD & CO.

200 SOUTH CLINTON STREET :: CHICAGO



Pacific Coast Agents—KIRK, GEARY & CO., San Francisco, Cal.

## PRINTERS AND PHOTO-ENGRAVERS

like all others, want the *best* and want it *quickly*. We are prepared to supply you with the best machinery that money can buy, and to do so as soon as we know your wants. Bear this in mind and address us when you contemplate additions to your plant.

Our BEVELERS are the standard. For ease of operation, for minimum cost of production, and for positively satisfactory results they are unexcelled.

Let us send you our booklet descriptive of this machine.

JOHN ROYLE & SONS

Makers of Printers' & Photo-Engravers' Machinery  
PATERSON, NEW JERSEY, U. S. A.



*New Building of the Binner-Wells Company*

*309-10-11 Michigan Boulevard, Chicago*

**Building.** Modern throughout, especially designed and constructed for the engraving and printing business. Environment the best in Chicago—facing Grant Park, overlooking Lake Michigan.

**Equipment.** Most modern procurable. All machinery operated by individual electric motors.

**Organization.** Specialists (officers and members of the company) at the head of each department.

## BINNER-WELLS COMPANY

CHICAGO

NEW YORK

**Designers - Engravers - Printers**





THE placing of a contract with the Binner-Wells Company means something more to the buyer than assurance of the delivery of a quantity of booklets and catalogues of a given number of pages and specified quality and weight of paper, which have felt the impress of ink.

¶ Our product bears not only the stamp of neatness and perfection of mechanical detail which comes from the skilled artisan, but has imparted to it an advertising quality, "a fitness of purpose"—the very life and soul of advertising literature.

¶ The organization of the Binner-Wells Company encompasses the complete process of the building of advertising literature from the planning, writing and designing to the finished product.

## BINNER-WELLS COMPANY

CHICAGO

NEW YORK

Designers - Engravers - Printers

## WANTED.

Live printers everywhere to operate the "Foyer Process" for duplicating typewriting. Simplest and best. No attachments needed. Color always uniform and typewriter ribbons a dead match.

Printers and others throughout the United States find the printing of Facsimile Typewritten Letters a most profitable specialty.

Write for particulars. No guarantees, royalties or capital required.

THE FOYER PROCESS CO. (Not Inc.)  
Times Building, Chicago, Ill.

*Rapid Work Our Motto*

**DINSE, PAGE & CO.**

**Electrotypers**  
AND  
**Stereotypers**

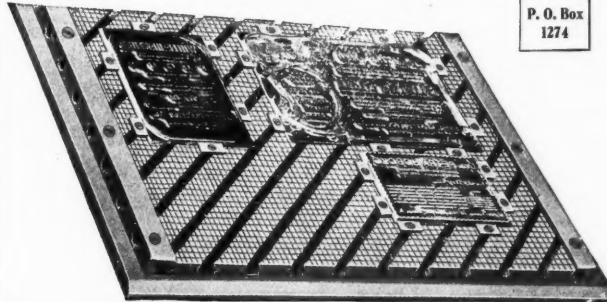
167 Adams Street, Chicago  
TELEPHONE, CENTRAL NO. 1216

**Andrews & Pittman Mfg. Co. NEW YORK.**

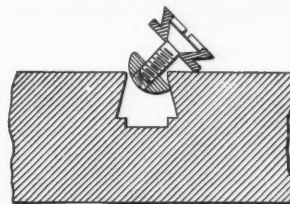
MANUFACTURERS

OF THE

**Ideal Iron Grooved Block**



P. O. Box  
1274



Our Hook tips  
into the Groove.

Is always assembled.  
Only one  
piece to handle.

A time-saver.

Send for full information.



**SIZES AND PRICES**

Length	2-inch	2 1/4-inch	2 1/2-inch	Plating
Six-inch . . .	\$1.75	\$1.85	\$1.95	25 cents
Eight-inch . . .	2.00	2.10	2.20	30 cents
Ten-inch . . .	2.25	2.35	2.45	35 cents
Twelve-inch . . .	2.50	2.60	2.70	40 cents
Fifteen-inch . . .	3.00	....	....	50 cents
Twenty-inch . . .	3.75	....	....	50 cents

# Rouse Job Sticks

*are unrivaled for accuracy,  
convenience and durability*

Adjust instantly to picas or nonpareils.  
No job office complete without them.

**Sold by  
representative dealers  
everywhere.**

MADE ONLY BY

**H. B. ROUSE & Co., 158 E. Huron Street, Chicago.**

**Illustrated Booklet Free.**

**JOHN HADDON & Co., London, Sole Agents for Great Britain.**



DUPLICATES FOR SALE.



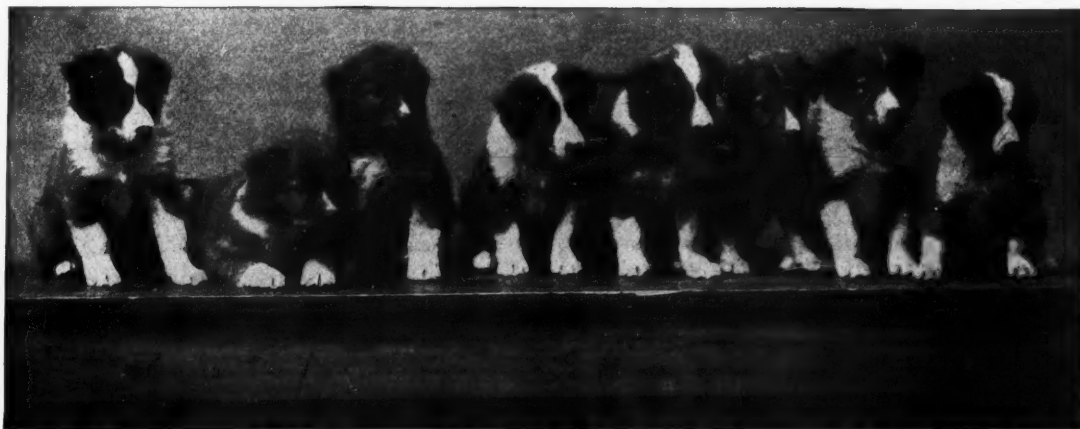


# **No. 1. ENAMELED BOOK**

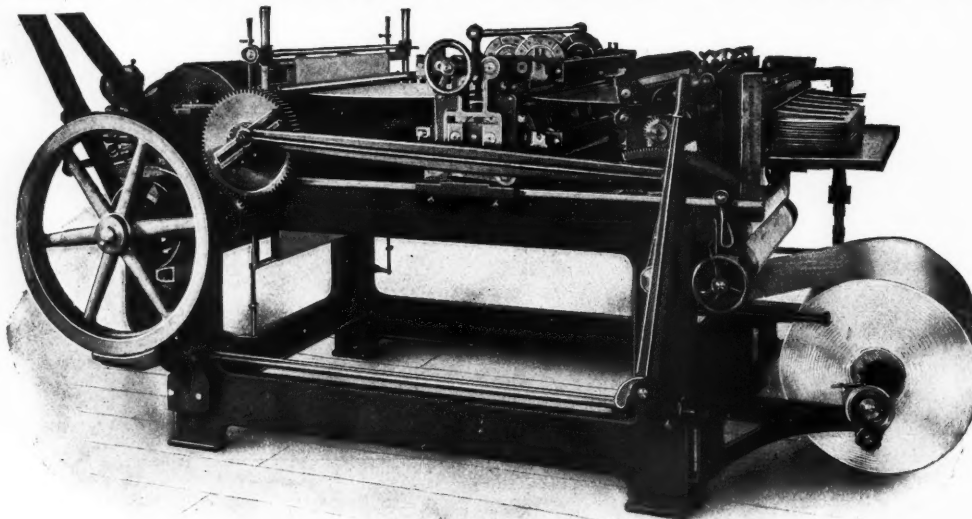
Whitest, Highest Finish  
and the Best Printer

ESPECIALLY ADAPTED FOR FINE CATALOGS  
AND WHERE BEST RESULTS ARE DESIRED

**The Champion Coated Paper Co.**  
HAMILTON, OHIO



**IF YOU HAVE A SPECIALTY INVESTIGATE THE COY FLAT-BED ROTARY. IT HAS REMARKABLE FACILITIES FOR NUMBER WORK.**



It is equally remarkable as a fast and long run jobber. It perforates and slits.

**THE COY PRINTING PRESS CO., 107 S. Sangamon Street, CHICAGO**

# Get One



and you  
shall have  
many more.

## Midget Counter

A THOROUGHLY DUSTPROOF, COMPACT MACHINE.  
ACCURATE AND GUARANTEED FOR  
ONE YEAR.

By mail, postpaid, on receipt of ONE DOLLAR.  
Registered mail, 8 cents extra.

Our Steel Run Double Stand will hold 40 full size cases. Made of hard wood, 43 in. standard height. Ample space to prevent scraping of type between cases. Your own cases will fit. Saves floor space; saves re-laying type. Permits more working room. Entire flat top free for tied-up forms.

Price, including 2-case Iron Brackets for 2 pair news cases . . . . . net, **\$15.50**  
Price, including 3-case Iron Brackets for 2 pair news and 2 California cases . . . . . net, **\$17.00**

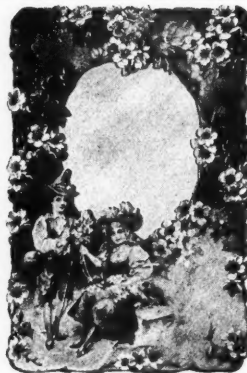
**CHAS. BECK PAPER CO. Ltd.**  
607 Chestnut Street, PHILADELPHIA, PA.

## When You Consider,

Mr. Printer, the prospects and possibilities of an advertising proposition, big or little, isn't it worth while to figure your chances of having

### A Satisfied Customer?

There's no argument against it. Let us help you to satisfy your customers from our vast assortment of **Advertising Merchandise and Novelties** in *Calendars, Hangers, Shapes, Cut-outs, Fans, Blotters, Picture Cards, Novelty and Mailing Folders, Thermometers, Rulers, etc. Aluminum, Leather, Wood, Metal and Paper Novelties* for advertising or premium purposes.



No. 47349

SAMPLES NOW READY  
— SOMETHING NEW —

### Imported MIRROR Novelties

A handsome line of seven styles. Will make an elegant article for souvenir, premium or calendar advertising. Will not be destroyed or cast aside.

Prepaid express—Complete set of "Mirror Novelties," . . . 75 cts.

Write promptly for sample terms, price-lists, catalogues, discounts, etc.

**BENNETT-THOMAS MFG. CO.**

Importers, Makers and Jobbers

328-334 DEARBORN STREET, CHICAGO, ILL., U. S. A.

*Lasts Long=Costs Little=Saves Much*

# The RHODES BLANKET

(AUTOMATIC MAKE-READY)

No Press Complete Without It!

ADDRESS

RHODES BLANKET CO.

290 BROADWAY, NEW YORK

**Liberal Discounts=Freight Prepaid**

## Nathan's Celebrated Printing Inks

1.—**FREIGHT WILL BE PREPAID** to any point in the United States on Nathan's Printing Inks by any of Nathan's Agents (see list below) on orders of any size, if ordered with Type and Printing Materials other than Machinery, Paper and Wood goods amounting in all to \$20.00 net; and on all orders for Nathan's Inks alone amounting to \$20.00 net.

2.—**FREIGHT WILL BE PREPAID** to any point in the United States by **ALBERT NATHAN & CO.** on all orders sent direct to 148 Worth Street, New York City.

3.—**NATHAN'S INKS WILL BE SOLD AT A LARGE DISCOUNT FROM THE LIST PRICES** printed in the catalogues of the American Type Founders Co., Dodson Printers' Supply Co., Bruce Type Foundry and Nathan's Specimen Book of Printing Inks, 20,000 of which are in the hands of printers in the United States.

## WHO IS NATHAN?

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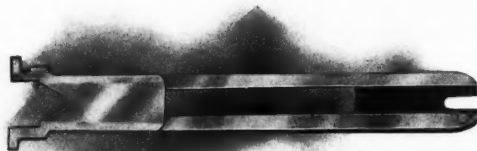
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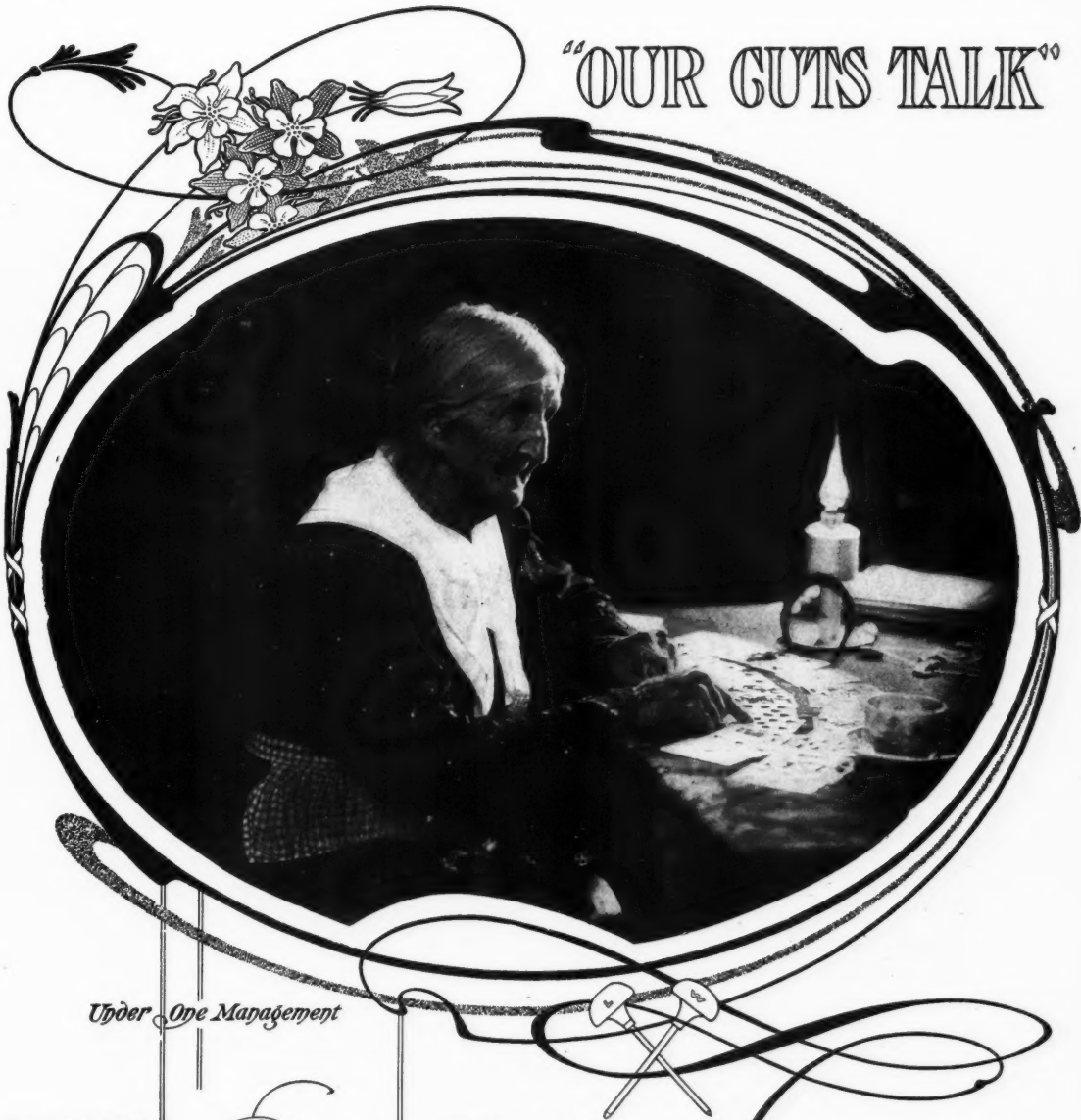
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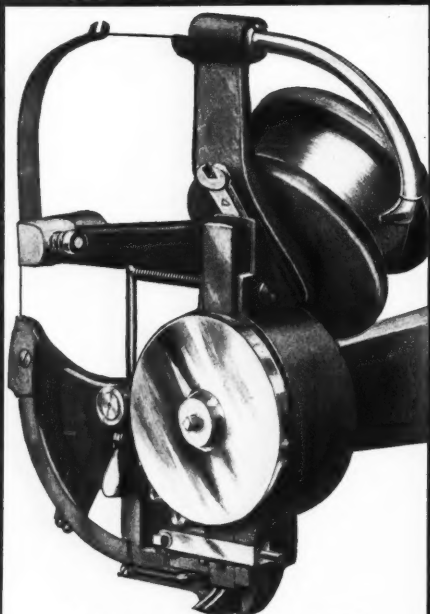
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6. Wire passes through felt-lined tube after leaving spool.

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In the Boston Wire Stitching Machine the feed grip pushes the wire along a hardened steel guide, through the cutter and over the anvil, the latter being also a supporter. In the process of stitching, the bender bar drops down to hold the wire before the cutter operates, thus preventing the wire jumping forward, and positively centering the stitch on the anvil, making possible the fine, even stitching which distinguishes the work of the "Boston" from that of all other stitchers.

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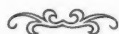
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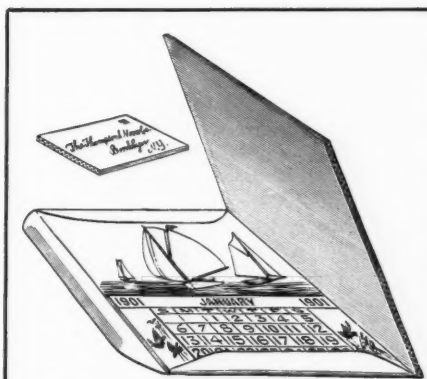
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In the March issue of this paper I told the story of the crank who requested his name scratched from my mail list because I demanded cash in advance for my goods, and which he thought was against all proper business rules. This same fellow, to suit his whimsical ideas, pays 7 cents a pound for his news ink, on thirty days' credit, while my price is 5 cents a pound cash with order. About the same time I received his letter, another one came from Mr. S. C. Woodruff, publisher of the Seneca, Mo., *Dispatch*, which reads as follows:

*"My Dear Sir:*

The last 100 pounds of ink that I bought of you I swore that it was the last lot I would pay for before I got it, and the last keg I used I got elsewhere and haven't paid for it yet. But it didn't suit me by a long ways like your ink, and I herewith enclose check for \$5.00 for which please send me by return freight 100 pounds of your best black news ink, just like the last you sent me. *Hereafter I will buy your inks and no kick about advance payment.*"

It is not a question of credit or rating with me, but if I make one exception, I can not hereafter advertise that not an ounce of ink ever left my place unless paid for in advance. Send for my price-list and compare it with what you are paying for inks on credit.

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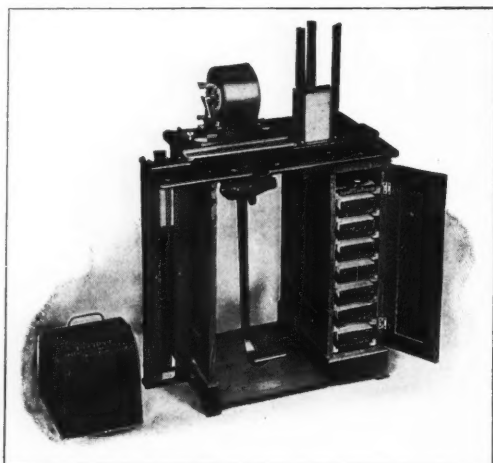
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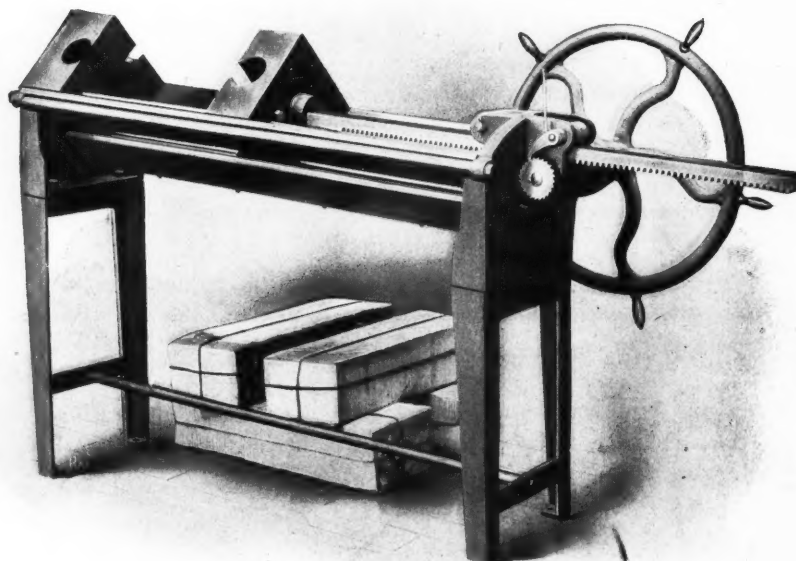
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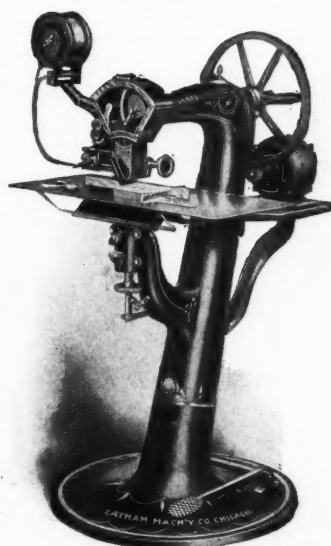
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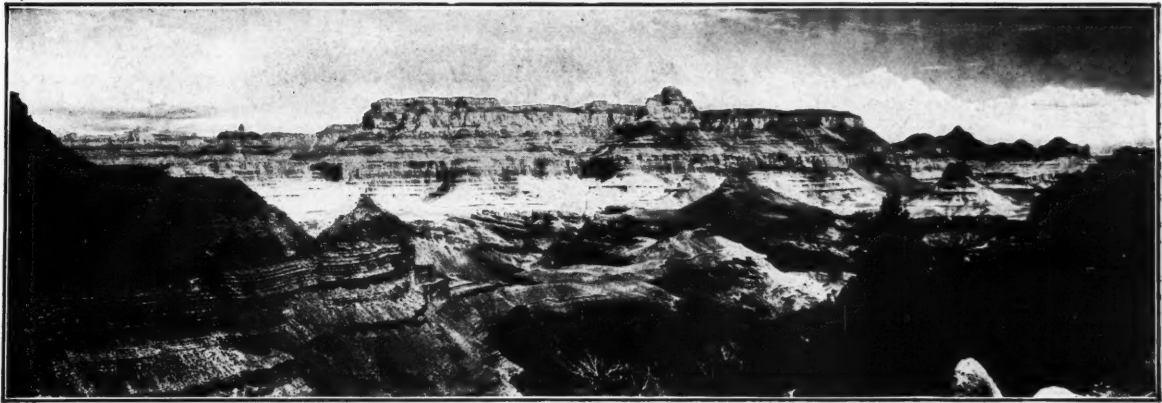
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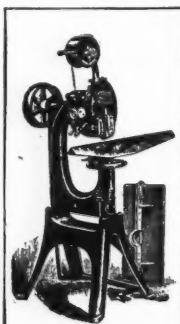
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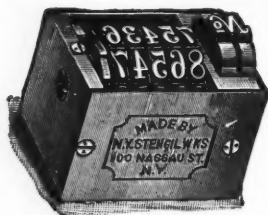
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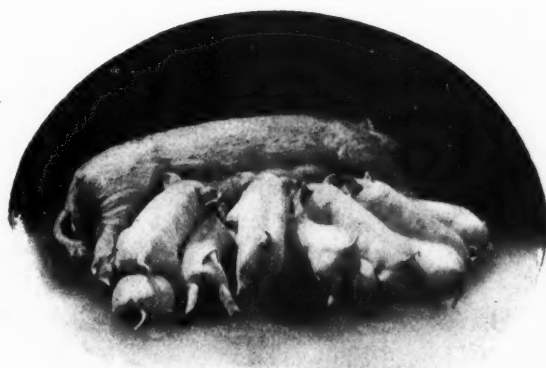
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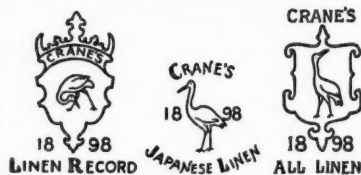
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